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ABSTRACT

This text, written for students and teachers of English Composition, incorporates writing instruction with concepts of transpersonal psychology in a holistic and cosmic approach to writing. The text comprises nine units, which include teaching materials, group and individual exercises, and writing assignments. Unit I presents techniques of relaxation, meditation, affirmation, and consciousness raising. Unit II introduces parapsychology with silent psychic exercises and class exercises in psychic interviewing. Unit III uses guided fantasies to help students relive experiences and imagine situations. Unit IV relates to personal growth, micro-macro movement, and unity and diversity. This unit provides assignments tc nurture students' cosmic consciousness. In Unit V, several concepts related to creativity are encountered, including hemispheric dominance and biofeedback, and exercises are presented which extend students' awareness of their brain's right side. Unit VI presents three inner-awareness options which employ the techniques of gestalt psychology. Spirituality, transcendence, and peak experience are the foci of Unit VII, in which literary examples are provided of transcendent states. Unit VIII provides a collection of materials relating to birth, death, and reincarnation, for use in developing writing assignments. The final unit lists term paper subjects which can be explored using a "New Age" perspective. Appendices include a glossary, film list, and summary of student responses to the approach. (KL/AYC)

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WRITING FOR THE WHOLE PERSON: A TRANSPERSONAL APPROACH TO FRESHMAN COMPOSITION

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I am grateful to my English Department colleagues at Grossmont College who urged me to bring to students a book that is not just more of the same, but something different. I am also grateful to the universe for presenting me with meaningful work that has brought me closer to my dissertation committee, friends, helpers and teachers: Herbert Cheuvront, Robert Kessell, Edward Maupin and Emma Pellettiri, doctors all. And last, but far from least, I'm grateful to you students who have chosen me to be your karmic travel agent and tour guide.

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INTRODUCTION

Statement of the Problem

Composition, traditionally, has been taught with an almost total left-brain orientation, with handbooks, workbooks and teachers that atomize human communication into rules, parts of speech and punctuation that are largely frustrating and meaningless to students. While many traditionalists exhort us to return to stricter "standards" (i.e., the teacher's inner-Parent-oriented rules), many liberals abandon efforts to teach form, style and enjoyment of writing. What may be needed, however, is not just more of the same, but something else. That something else has been coming from researchers in distant fields who have been learning things about the brain, consciousness and the nature of the universe that can lead to a very different, more holistic and cosmic approach to the teaching of English.

The purpose of this book is to share with students and teachers some techniques based on this recent research that have been applied in the writer's college freshman English composition classes. My aim has been to identify the dominant characteristics of transpersonal psychology and to devise classroom experiences and composition assignments that will enable students to experience these characteristics; that is, to apply some of the things that are known about creativity and states of consciousness.

Importance of the Problem

An article entitled "The More We Spend, the Less Children Learn" (N. Y. Times 1977:11) reports that "Last school year Americans spent far more on all levels of education than they spent for defense; for primary and secondary schooling, the bill was $75 billion, more than four times the 1960 figure . . . It is now clear, however, that all that money hasn't bought much . . . Scores on academic achievement tests, administered to all grades in most states, reveal that the academic ability of schoolchildren declined almost unremittingly in the second half of the 1960's and the first half of the 1970's."

Larger budgets and smaller classes do not seem to have solved our problems. As stated earlier, what may be needed is not just more of the same but something different. And since education bears the sort of relationship to psychology that medicine does to biology, it seems important for teachers to be informed about recent developments in psychology because, as serious as the rising tide of illiteracy is, there are other social problems of even greater significance.

> The call . . . to understand our minds is not simply of academic interest: our culture is in the midst of a crisis that may be resolved by nuclear annihilation, mass starvation, and the partial or total collapse of civilization. We look at economics, politics, crime and

so on to find the villains, but we are the villains. Ordinary man, man who does not know himself, neurotic man, psychotic man--all project their psychological inadequacies and conflicts out on the world, finding the villains out there and retaliating against them. Economics, politics, ecology, crime--these are all manifestations of how we behave, now we (mis) perceive, how we distort. Psychology is not merely an interesting academic study: it is the ultimate key to understanding ourselves, and, hopefully, saving ourselves." (Tart: 1975:3)

The crisis that Tart refers to is referred to by many of today's thinkers. George Leonard (1972:4), for example, sees it in its larger perspectives. The thesis of The Transformation is that mankind has gone through transformations in the past--from hunter to farmer to urbanite technician--and we are now in the early stages of another major change in life style, a consciousness revolution.

The desire to explore different states of consciousness is probably universal and is probably biologically grounded. Children enjoy whirling around, swinging, jumping, and patronizing amusement parks and playgrounds, all of which are consciousness-altering activities. Adults everywhere have some sort of smoke, drink, drug, chant, hymn, prayer, meditation and posture made available to them by their culture. Schools in this country, on the other hand, have utilized the awake-state only, even going so far as to punish those who slip into daydream, sleep, trance or other states.

It is my assumption that the more cosmic perspectives of transpersonal education will equip students to cope with the present and the future more holistically than traditional education does, and that enlightenment is the major goal of education.

Transpersonal psychology may be the modern liberal arts. It dissolves the boundaries between disciplines and reaches into East and West, inner and outer awareness, physics and metaphysics, science, health, art and religion. Indeed, its major tenet is that all is one. As one poet stated it:

Flower in the crannied wall,
I pluck you out of the crannies,
I hold you here, root and all, in my hand.
Little flower -- but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.

Tennyson (Untermeyer, 1941:837)

Because of transpersonal's extremely interdisciplinary nature, students whose major fields and interests are in other disciplines can usually use those interests as the content of library research papers written for the composition class. Conversely, of course, writing, thinking, organizing, meditating, problem-solving and other skills learned in the transpersonal English class can often be applied in other disciplines.

Definitions

Adepts would distinguish among transcendence, peak experience, and enlightenment, but for the purpose of this book the terms may be considered largely synonymous. The emerging transpersonal psychology, according to one of its founders, is concerned with theoretical and applied research, but is especially concerned with the empirical scientific study and responsible implementation of findings relative to individual and species-wide ". . . meta-needs, ultimate values, unitive consciousness, peak experiences, ecstasy, mystical experience, Being values, essence, bliss, awe, wonder, self-actualization, ultimate meaning, transcendence of the self, spirit, socialization of everyday life, oneness, cosmic awareness, cosmic self-humor and playfulness, individual and species-wide synergy, maximal interpersonal encounter, transcendental phenomena; maximal sensory awareness, responsiveness and expression; and related concepts, experiences and activities." (Sutich, 1969:i)

Transpersonal is the most recent development in the field of psychology. Evolving out of laboratory work on the brain, dreams and parapsychology, and out of the human potential movement with its emphasis on self, the ego, transpersonal's emphasis is on Self, the cosmic connection. This New-Age psychology traces its origins to Maslow and his work on peak experiences, and to the latest findings in the natural sciences and dream laboratories which increasingly seem to be leading toward world views compatible with those of mediums and mystics.

The aim of transpersonal psychology and education is to help people to both learn about and experience methods of expanding consciousness through various meditation systems, guided fantasies, and ways of thinking. An overall objective is the holistic health of body, mind and spirit, or, to put it more simply, Unity.

Unit One - Relaxation, Meditation, Affirmations And Consciousness Raising

But, first, a hush of peace- a soundless calm descends;
The struggle of distress, and fierce impatience ends;
Mute music soothes my breast- unuttered harmony
That I could never dream, till Earth was lost to me.
Emily Bronte on Meditation

I. Who Am I?

What better way for us to begin to know each other than for you to write about yourself. Please do the following: Write "Who Am I?" Immediately after the question mark (not on the next line, or you will ruin the paragraph form), start writing four or five sentences that answer that question, giving significant facts about yourself. Five minutes should suffice.

Now stand up, stretch, treat your body to a change of pace from sitting. Bend, twist, yawn, sway, laugh, do things that feel good, and breathe deeply; the bellows must pump a lot of air for the life fire to burn brightly. Close your eyes and be aware of your whole body. Check it out, from toe to head. What is it like, living in this body? Which parts do you like least? Which parts are you ashamed of? Which are your favorite parts?

Skip a line and write a second paragraph. Again, start with, "Who am I?" and write for five minutes, but this time answer not in terms of "facts" but in terms of your physical body and your feelings.

Before we write the last paragraph, put down your pen, sit up with your spine straight, eyes closed and head balanced easily, effortlessly. As you inhale deeply, think, "I am . . ." and as you exhale, ". . . relaxed." Do that three or four times, letting go of more tensions and relaxing more deeply each time. Try to keep your mind as empty as possible, but almost immediately an image or thought will involuntarily come to you. Accept it. Experience it as clearly as possible, hold onto it and open your eyes.

Now identify with that image or thought and use it as a metaphor. Once again write, "Who am I?" and follow it with, "I am . . .," filling the blank with your image or thought. Write three or four more sentences, extending that metaphor.

In groups of about five, read your papers to each other and/or discuss which paragraph was easiest for you to write, which was hardest and what that tells you about yourself. You might think of the three paragraphs as emphasizing the mind, the body and the spirit, the three aspects that make up the total you.

You might also discuss, or at least notice, the Q-A paragraph pattern introduced here, which we will study further, along with six other paragraph patterns, in Chapter Four. Also ask yourself what parallelism is and think about the repetition of words or lines for coherence and rhythmic effect.

Note too any changes in your handwriting from one paragraph to another. Do those changes--or non changes--say anything to you?

II MEDITATION AND CONSCIOUSNESS RAISING

In spite of the energy shortage, and in spite of Emerson's warning that, "Traveling is a fool's paradise; we owe to our first journeys the knowledge that place is nothing," most people like to travel. It makes them feel like they're getting somewhere.

Touring your own inner mind is also a way to get somewhere, and it costs nothing and raises no sweat. Instead of polluting our environment with gasoline fumes, we can nourish our environment with "good vibes." Meditation cures crankiness, anxiety, depression and possibly even acne. A nation with as much heart disease, ulcers, high blood pressure, violence, neurosis, psychosis, school, tests, term papers and grades as ours needs meditation, but it doesn't yet know that. Most of us would rather cure our problems with pills. In 1976, for example, we consumed five billion doses of tranquilizers, another three billion doses of amphetamines and another five billion doses of barbiturates. (Bloomfield, 1977:25).

The need for meditation is great, but so is the difficulty. We must somehow get out of bed 20 minutes earlier, find a reasonably quiet place, and discipline ourselves to relax twice a day, preferably before breakfast and before dinner. Those are the hard parts. The rest is a joy, and discovering your inner mind could be the most beautiful experience you have in this course, or in your entire college career, for that matter.

Many people have a beautiful experience the very first time. Many people don't notice any "results" for several days. Expect nothing; be prepared for anything.

Optional Preliminaries

Rag Doll Life is full of opposites. One of them is that a good way to relax is first to tense up. Starting at your toes, tighten the muscles in your body as hard as you can without damaging yourself. Take a deep breath, and let the wave of tension move up your body to your scalp until you are one uptight mass of unbreathing, quivering rigidity. Hold it for a few seconds . . . and then let go and suddenly become a rag doll with no muscles at all, so floppy you almost fall over.

This exercise is not only a good preliminary to meditating, but, if done in bed, can help you get to sleep when sleep doesn't seem to want to come.

Pranha: Another preliminary that meditators often practice is pranha, a kind of breathing. Close your left nostril with a finger and inhale through your right. Now switch; close your right and exhale through your left, then inhale through your left; close your left and exhale through your right. You have completed one cycle. Do four or five cycles.

Another Pranha As you exhale through your left nostril, visualize a grayish smoke carrying away whatever physical aches, pains and tensions your body has at this time. As you exhale through your right nostril, visualize a reddish smoke carrying away whatever self-doubts, fears, negative thoughts and feelings your mind has at this time. And as you inhale, ah, visualize healing light and energy flowing up, cooling and cleansing your eyes, flowing over your brain, circling around your skull and then flowing down your spine, down your legs to your heels, your toes. It makes a U-turn there and, as you exhale, flows up and out, grayish on one breath, reddish on the next.

Chanting--A Unity and Diversity Reminder

Classes often seem to move along more smoothly after a "centering" exercise at the beginning. Chant "Om" together, all starting on the same note because we are one. After repeating this note several times, each person can go off on his own note, at his own speed, because we are all different. After awhile, come back together and chant the opening note in unison again.

And now, meditation, which is simply the process of being still. Some of us are "auditors," i.e., we learn predominantly through our ears; some of us are "visualizers," i.e., we learn predominantly through our eyes. You may find out that you are one, or both, or neither.

For Auditors - Sound Meditation

Sit quietly and relaxed, clear your mind as much as possible of both external and internal stimuli. That is impossible, of course. You will continue to hear sounds, feel itches, etc. The stream of consciousness will continue to flow. You are supposed to empty your mind by concentrating on a sound (a mantra), such as Om. Repeat Om every second or two at first, then less often and more and more softy.

Then one of two things will happen. Your rational mind - your left brain - will start thinking about homework, food, doing the laundry, what you should have said in class, that certain attractive person . . . It's like a tree full of chattering monkeys that never shut up. Well, almost never. Gently leave that noise and come back to your mantra. Condemning yourself or feeling stupid or guilty because you can't "concentrate" is just more monkey chatter. Let it go and gently come back to your mantra. When the stream of consciousness starts flowing again, notice it, let it go and gently come back to your mantra. And that's it. That's really all there is to meditation.

I said one of two things will happen. The other thing is that, occasionally, as your left brain gets quieter and quieter, you will slip into that drowsy state half-way between sleeping and waking, a semi-dream state reality.

"Oh, look!" says the left brain. "I'm starting to slip into that neat drowsy state."

That is just more monkey chatter. Ignore it, say your mantra, maybe lose your mantra, and slip into that right brain reality, or whatever it is. It's ok. Whatever happens is ok.

For Visualizers - The Healing Light Meditation

Turn out the lights and darken the room. Sit up, with both feet on the floor and spine straight, and close your eyes. It's ok to close your eyes; this is a safe place. Tilt your chin up a bit so that your head is balanced easily, effortlessly, on top of your spine. Make yourself as comfortable as you can, in these seats, and relax. Inhale, and as you do, think, "I am . . ." and as you exhale, ". . . relaxed." Again, "I am . . . relaxed." Continue to do that and with each exhalation, relax, let go, a little more. Any sounds of people entering the room, or passing planes, etc., can be used as free energy to help you to go deeper . . . and deeper.

Now be aware of a dark, star-filled sky. See the multitude of stars--and one special star, your star, standing out from the others. As you watch, it approaches, growing brighter and larger, until it is directly over your head, about three feet in diameter. See it, feel the warmth, the healing energy, pouring down onto you, surrounding you with a circle of golden light. The light filters into you, through the top of your head, penetrating, filling your skull, warming, melting any tense muscles in the forehead, around the eyes, in the neck, the shoulders, (etc.) flowing down through the soles of your feet, connecting you with the earth. You are a channel for this energy. Through it you are connected to the sky above and the earth below.

See and feel this energy, this aura, swelling out around you, blending with the auras of the other people near you. See the pattern that all our auras make together as we are connected.

You will keep these images of vertical and horizontal connections as you take four deep breaths now. With each breath you will feel more awake and alert, until you come back to this place.

After 15 or 20 minutes you'll know it's time to open your eyes and move on. Then your pesky analytical left brain will ask, "Did I meditate?"

It's better not to ask. If you breathed hard, snored or fell out of your chair, you were asleep. If you die of a heart attack five years from now, no. But if your heartbeat and breathing were very gentle, the monkey chatter-stream of consciousness flowed and possibly your head nodded, you were meditating. If you have problems that you and your teacher can't solve, consider getting initiated into Transcendental Meditation or some other spiritual growth group. The cost is tiny compared to the life-long benefits.

The real test of whether or not you're meditating is how you feel and act later. "By their fruits ye shall know them," as the Bible says. Notice how you react to traffic, difficult people and all of life's endless frustrations. When meditators encounter stress, they tend to be not bothered by it or they recover from it more quickly than non-meditators do. Meditators generally feel and act more loving. If we can flush out our karmic congestion, wash away our spiritual B.O., we will say, as Rilke did, "I'm so glad you're here. It reminds me of how beautiful my world is."

And now the assignment. I hope you will meditate for the rest of your life, but after the first week do one or both of the following:

1. Whatever happens, write a three-to five-paragraph composition explaining:

   A. Your initial frustration
   B. Examples of breaking through
   C. Examples of what you would consider enlightening
   D. Why you think the effort was a success or failure
   E. Your constrasting feelings of tension and relaxation
   F. What you feel you gained or lost by the experience

2. Use a more right-brained approach. Use a stream of consciousness technique, as James Joyce did in Ulysses , to simulate what went on in your head.

Stream of Consciousness

In this delicious excerpt from ULYSSES, James Joyce uses a technique called stream of consciousness. It attempts to simulate the jumble of the human mind, the simultaneous awareness of both internal and external stimuli, the mixture of reality and fantasy. At first contact it may seem "unnatural," but observe the workings of your own mind awhile, especially during meditation, and you may find that it is conventional prose that is unnatural.

And Jacky Caffrey shouted to look, there was another and she leaned back and the garters were blue to match on account of the transparent and they all saw it and shouted to look, look there it was and she leaned back ever so far to see the fireworks and something queer was flying about through the air, a soft thing to and fro, dark. And she saw a long Roman candle going up over the trees up, up, and, in the tense hush, they were all breathless with excitement as it went higher and higher and she had to lean back more and more to look up after it, high, high, almost out of sight, and her face was suffused with a divine, an entrancing blush from straining back and he could see her other things too, nainsook knickers, the fabric that caresses the skin, better than those other petti- width, the green, four and eleven, on account of being white and she let him and she saw that he saw and then it went so high it went out of sight a moment and she was trembling in every limb from being bent so far back he had a full view high up above her knee no-one ever not even on the swing or wading and she wasn't ashamed and he wasn't either to look in that immodest way like that because he couldn't resist the sight of the wondrous revealment half offered like those skirt- dancers behaving so immodest before gentlemen looking and he kept on looking, looking. She would fain have cried to him chokingly, held out her snowy slender arms to him to come, to feel his lips laid on her white brow the cry of a young girl's love, a little strangled cry, wrung from her, that cry that has rung through the ages. And then a rocket sprang and bang shot blind and O! then the Roman candle burst and it was like a sigh of O! and everyone cried O! O! in raptures and it gushed out of it a stream of rain gold hair threads and they shed and ah! they were all greeny dewy stars falling with golden, O so lively,! O so soft, sweet, soft!

Then all melted away dewily in the grey air: all was silent.

III AFFIRMATIONS

In recent years Olympic athletes are often seen closing their eyes, going inside, then emerging to perform outstanding feats. If they can use altered states of consciousness and affirmations to tap inner strength, perhaps we can too.

We are biocomputers, programmed from birth by parents, peers, T.V., school and society. Most of all, we program ourselves. Unfortunately, a great deal of our programming is of a negative, irrational, self-destructive nature. Once we realize that we <u>are</u> biocomputers and that we are programmed, we can take responsibility and reprogram ourselves in more nourishing ways.

Start by taking turns in class. Share an "old tape" that you sometimes play but would gladly get rid of, and have the class suggest an affirmation--an opposite, positive statement--for you to reprogram yourself with. Here are some examples:

Student: I'm shy.

Class: I deserve attention, and I enjoy it.

Student: I'm a poor speller.

Class: I spell more than 95% of the words I write correctly, and I'm capable of improving.

Student: I don't "make out" as much as I'd like to.

Class: I'm sexy and lovable.

Student: With my luck, I'll probably fail.

Class: I'm a winner.

Here's a difficult part: you must repeat the affirmation out loud. You'll probably squirm and laugh a lot--that's ok; laughter is a good tension reducer--and deny that the affirmation is "real." Don't believe your tricky old tapes, and don't confuse them with reality. If you program your mind for failure, your subconscious will orient most of your behavior toward failure. Conversely, if you program your mind for success, you will succeed in areas that you hadn't considered before. If you repeat the affirmation out loud with your voice but your body or facial language says that you don't believe it, the class, if they want to help you grow, will ask you to lift up your head, stick out your chest proudly, and insist that you repeat the affirmation again and again until you can say it like the lovable, capable winner that you really are.

A. You can reprogram yourself with affirmations by writing them 10 or 15 times a day.
B. They work even better when you say them near the end of meditations but
C. the most effective way of all is to get into the deeply relaxed meditative state described earlier and then visualize yourself as the person you would like to be, see yourself doing what you can't do now, hear yourself speaking more confidently or without the irrational burden of trying to impress someone, see yourself as relaxed and conveying this relaxed feeling to others, see yourself doing the things that you don't think you could do now. Imagine your life five years from now. Project onto that screen those areas which would make you happy and content (not what you should be or do but what you really want to be or do).

The assignment is to take stock of your feelings about yourself, then contrast them with your feelings and actions after practicing an affirmation for a week. Tell which method you used and make the composition about three to five paragraphs in length. And remember, you're a writer--and that's the truth.

IV HUGS AS CONSCIOUSNESS RAISERS

Two billion years of evolution have developed us into social animals. We grew into what we are through relations with people. We grow into what we can be through relations with people. Marasmus is the name of the illness that afflicts babies who have insufficient skin contact and tender loving care. They don't grow; they lie in their cribs listlessly. The clinical evidence is clear; hugging is nourishing. My doctor says I need at least four hugs a day or my spine will shrivel. I'm kidding, and yet I'm not.

If you need convincing, try a little scientific experiment; get yourself a few hugs and then notice if you catch yourself whistling and singing and somehow facilitating learning more effectively later. If you have some objection to thinking of yourself as a dirty old person who likes to hug people of all ages and sexes then think of hugging as a moral obligation, an in-service professional upgrading activity that you owe to the community that built the school for you, if you want to give them full measure for value received. Think of it as an obligation to the people around you; most of them are suffering from marasmus in one degree or another, and may become better English students after hugs. Think of it as a way of cutting down those awful community college attrition rates. Hugged students seldom drop. Better yet, don't think; just hug, because it feels good and because, underneath all your cranky, neurotic patterns and distresses, you're really a beautiful, perfect person, and you deserve all the nourishment you can get.

Dr. Pellettieri's Rx: Hug at least four people a day for the next week, then write a 2-3 page paper describing your experiences. Enliven your paper with some sense imagery and direct dialog. Note that teachers and parents are people too.

Recommended

Harold Bloomfield, "Holistic Health and Transcendental Meditation," in The Journal of Holistic Health, ed. Leonard Pellettiri (San Diego: Association for Holistic Health, 1977), p. 25.

LeShan, Lawrence, 1974, How to Meditate: A Guide to Self-Discovery. Boston: Little, Brown.

Ray, Sandra, 1976, I Deserve Love: How Affirmations Can Guide You to Personal Fulfillment, Millbrae, Ca., Les Femmes Publishing.

Unit Two: Parapsychology

Parapsychology is in roughly the same place today as astronomy was several centuries ago. Anyone who was willing to explore the facts in a truly open-minded manner would have had to conclude that the Copernican description of the solar system was not superstition, foolishness, heresy or wishfulfillment. Similarly, today, anyone willing to do his homework, i.e., some sincere library research, will find that psychic phenomena are here to stay and are probably on the increase.

It is abundantly clear that we do not end at our skin; there are energy fields in us and around us that most of us can feel, if we allow ourselves to, and a few of us can even see. These energy fields are connected with our health and can be used to affect the health of others. That is, we can all learn to be psychic healers. It is equally true that some people receive information from other places and even other times--past and future--through channels other than the usual five senses.

I Some Psychic Experiences

Research has not yet established what percentage of the following should be taken literally or figuratively, but experience proves that most people do feel something and benefit from it.

Energy Balls

Rub your hands together a few times, then separate them. With your palms about a half-inch apart, you will probably feel an energy flowing between them. Some people feel it as heat. Others feel cold or an electric or magnetic tingle. Move your hands in and out as if playing a slow patti-cake and notice the feel. Gradually separate your palms further and further, like stretching taffy, and begin to shape a ball of energy a foot or more in diameter. When your energy ball feels like the right size for you, lift it up and put it onto your head. Let it ooze down over you all over, and into you, filling you and surrounding you with a sphere of golden healing light that will energize you and protect you for the rest of the day.

More Energy Balls

Stand up for this one. Make an energy ball but this time give it to someone else by putting it on his head. Without touching his physical body with your physical hands, mold the energy ball down all over his body.

This time, without speaking, make eye contact with someone. Place your palms close to his, feel the energy flow and, together, form an energy ball. Pour it onto a third person and, without touching, mold it around him.

Be aware of how you are feeling now. Sit and write for five or ten minutes, expressing whatever wants to come out of you at this time.

Psychics

Have you every actually experienced a highly-developed psychic? If we invited one to class, what questions might we ask? How might a psychic help us to become better writers? What experience might follow such a visit? If you write him or her a letter of thanks afterwards, how might the fact that you were writing to a psychic influence your writing?

Films

See the films "Psychics, Saints and Scientists" and "The Ultimate Mystery" (Appendix C)

Sprouts

Raise two jars of alfalfa or bean sprouts. Carefully measure out exactly the same amount of seeds or beans into each jar, then give them each the same amount of water and sunshine but love one jar and ignore the other. When they are fully grown, write a paper meticulously describing your procedure, the result and your conclusions. Then eat the sprouts; they are one of the cheapest and healthiest foods available.

II Getting to Know You

Trying to learn to write without feedback from readers is like trying to learn to comb your hair without help from mirrors. Often our fear is that instead of mirrors our readers will be toxic wrestlers who will grapple with our brainchild and break its arms and legs. If we can work together and get to know each other, however, we may soon discover that most of us are likely to be nourishing people who will strengthen us as we wrestle with the problem of how to become better writers.

One way to begin is by getting to know one other person, so right now, think about picking a partner. Look around the room and find one person that you would like to spend the next few minutes with. Are you willing to move to another part of the room to try for the person you really prefer, or would you rather play it safe and choose someone who is conveniently close? Do you often make decisions this way? Are you willing to choose or will you wait to be chosen? If you end up without a partner, how will you feel about that?

Language is left-brain (logical, analytical) activity. Psychic powers probably come more from the right brain. Since talking will probably inhibit our tuning in to our subtler senses, it is important that we do this experiment non-verbally. Are you mature enough to suppress your natural desire to laugh and talk to alleviate your nervous tension for about eight minutes? If so, silently choose a partner now and let's begin.

Psychic Interviewing

In the next three minutes, look your partner over and quickly assess the whole person. Pay attention to how you get your information.

1. What body of water does he suggest to you?
2. What animal does he suggest to you?
3. What tree does he suggest to you?
4. Get intuitive messages about his car, family, problems, health, hobbies and interests.
5. Is there anything else about his life or lifestyle that is coming through to you?

Quickly capture the above in a few sentences in the next five minutes. Then exchange papers and discuss this whole experience. How psychic were you?

Another Interview

Decide which of you will be first and which second. Seconds, make believe you are news reporters. Interview your partner for five minutes. Don't limit your interview to merely gathering statistical information. Turn on all your senses, listen not just to his words but to the emotions behind them; listen not only to what he says but to what he's not saying. What does his body language say to you? Use your hunches, intuitions and impressions and try to "grok" him as fully as possible. After five minutes, switch roles and "firsts" interview "seconds."

When the above is completed, each person will have about one minute to introduce his interviewee to the class.

Psychic Interview Writing Assignment

Write a one-paragraph character sketch about him. In the first sentence, state your dominant impression of him. In another half-dozen sentences give ("orchestra of senses") details that support that dominant impression.

"Now I'm aware of . . ." Diad. An alternative to the previous experience, one to try another day with another partner, is to discover things about ourselves and our partners by taking turns starting sentences with, "At this moment I'm aware of . . ." and completing them with perceptions and feelings.

After about three minutes of that, take two more minutes to go on experiencing your partner and yourself, only this time do it non-verbally, telepathically, silently, in your head.

Then each gives his partner feedback, sharing how he felt about what had been going on, after which comes the general feedback time in the large circle that concludes virtually every experience, during which we learn all sorts of things, not the least of which is that each of us has his own personal experience and is a unique individual, and that's ok.

"But what are we supposed to learn from all this?" someone asks. "Supposed" and "should" are no-no words. What did you learn? What you related in the feedbacks? In addition, hopefully, you will get to know and trust each other more and begin to give each other feedback so that later in the semester you can critique each other's writing. Since you tend to learn more from your peers than you do from us "authorities," it behooves us "authorities" to help you to get more in touch with your peers.

Unit Three: Guided Fantasies

I RECALLING A CHILDHOOD EXPERIENCE

Guided fantasies can be a source of both pleasure and nourishment. But before we get into them, let's read an excerpt from Samuel Clemens' autobiography.

II Memories of a Missouri Farm

MARK TWAIN

As I have said, I spent some part of every year at the farm until I was twelve or thirteen years old. The life which I led there with my cousins was full of charm and so is the memory of it yet. I can call back the solemn twilight and mystery of the deep woods, the earthy smells, the faint odors of the wild flowers, the sheen of rain-washed foliage, the rattling clatter of drops when the wind shook the trees, the far-off hammering of woodpeckers and the muffled drumming of wood-pheasants in the remoteness of the forest, the snapshot glimpses of disturbed wild creatures scurrying through the grass – I can call it all back and make it as real as it ever was, and as blessed. I can call back the prairie, and its loneliness and peace, and a vast hawk hanging motionless in the sky with his wings spread wide and the blue of the vault showing through the fringe of their end-feathers. I can see the woods in their autumn dress, the oaks purple, the hickories washed with gold, the maples and the sumachs luminous with crimson fires, and I can hear the rustle made by the fallen leaves as we plowed through them. I can see the blue clusters of wild grapes hanging amongst the foliage of the saplings, and I remember the taste of them and the smell. I know how the wild blackberries looked and how they tasted; and the same with the pawpaws, the hazelnuts, and the persimmons; and I can feel the thumping rain upon my head of hickory-nuts and walnuts when we were out in the frosty dawn to scramble for them with the pigs, and the gusts of wind loosed them and sent them down. I know the stain of blackberries and how pretty it is, and I know the stain of walnut hulls and how little it minds soap and water, also what grudged experience it had of either of them. I know the taste of maple sap and when to gather it, and how to arrange the troughs and the delivery tubes, and how to boil down the juice, and how to hook the sugar after it is made; also how much better hooked sugar tastes than any that is honestly come by, let bigots say what they will.

I know how a prize watermelon looks when it is sunning its fat rotundity among pumpkin vines and "simblins"; I know how to tell when it is ripe without "plugging" it. I know how inviting it looks when it is cooling itself in a tub of water under the bed, waiting; I know how it looks when it lies on the table in the sheltered great floor-space between house and kitchen, and the children gathered for the sacrifice and their

mouths watering. I know the crackling sound it makes when the carving knife enters its end and I can see the split fly along in front of the blade as the knife cleaves its way to the other end; I can see its halves fall apart and display the rich red meat and the black seeds, and the heart standing up, a luxury fit for the elect. I know how a boy looks behind a yard-long slice of that melon and I know how he feels, for I have been there. I know the taste of the watermelon which has been honestly come by and I know the taste of the watermelon which has been acquired by art. Both taste good but the experienced know which tastes best.

I know the look of green apples and peaches and pears on the trees, and I know how entertaining they are when they are inside of a person. I know how ripe ones look when they are piled in pyramids under the trees, and how pretty they are and how vivid their colors. I know how a frozen apple looks in a barrel down cellar in the wintertime, and how hard it is to bite and how the frost makes the teeth ache, and yet how good it is notwithstanding. I know the disposition of elderly people to select the specked apples for the children and I once knew ways to beat the game. I know the look of an apple that is roasting and sizzling on a hearth on a winter's evening, and I know the comfort that comes of eating it hot, along with some sugar and a drench of cream. I know the delicate art and mystery of so cracking hickory-nuts and walnuts on a flatiron with a hammer that the kernels will be delivered whole, and I know how the nuts, taken in conjunction with winter apples, cider, and doughnuts, make old people's old tales and old jokes sound fresh and crisp and enchanting, and juggle an evening away before you know what went with the time. I know the look of Uncle Dan'l's kitchen as it was on privileged nights when I was a child, and I can see the white and black children grouped on the hearth, with the firelight playing on their faces and the shadows flickering upon the walls clear back toward the cavernous gloom of the rear, and I can hear Uncle Dan'l telling the immortal tales which Uncle Remus Harris was to gather into his book and charm the world with, by and by. And I can feel again the creepy joy which quivered through me when the time for the ghost story was reached – and the sense of regret too which came over me, for it was always the last story of the evening and there was nothing between it and the unwelcome bed.

I can remember the bare wooden stairway in my uncle's house and the turn to the left above the landing, and the rafters and the slanting roof over my bed, and the squares of moonlight on the floor and the white cold world of snow outside, seen through the curtainless window. I can remember the howling of the wind and the quaking of the house on stormy nights, and how snug and cozy one felt under the blankets,

listening; and how the powdery snow used to sift in around the sashes and lie in little ridges on the floor, and make the place look chilly in the morning and curb the wild desire to get up – in case there was any. I can remember how very dark that room was, in the dark of the moon, and how packed it was with ghostly stillness when one woke up by accident away in the night, and forgotten sins came flocking out of the secret chambers of the memory and wanted a hearing; and how ill chosen the time seemed for this kind of business; and how dismal was the hoo-hooing of the owl and the wailing of the wolf, sent mourning by on the night wind.

I remember the raging of the rain on that roof, summer nights, and how pleasant it was to lie and listen to it and enjoy the white splendor of the lightning and the majestic booming and crashing of the thunder. It was a very satisfactory room, and there was a lightning rod which was reachable from the window, an adorable and skittish thing to climb up and down, summer nights when there were duties on hand of a sort to make privacy desirable.

I remember the 'coon and 'possum hunts, nights, with the Negroes, and the long marches through the black gloom of the woods and the excitement which fired everybody when the distant bay of an experienced dog announced that the game was treed; then the wild scramblings and stumblings through briers and bushes and over roots to get to the spot; then the lighting of a fire and the felling of the tree, the joyful frenzy of the dogs and the Negroes, and the weird picture it all made in the red glare – I remember it all well, and the delight that everyone got out of it, except the 'coon.

I remember the pigeon seasons, when the birds would come in millions and cover the trees and by their weight break down the branches. They were clubbed to death with sticks; guns were not necessary and were not used. I remember the squirrel hunts and prairie-chicken hunts and wild-turkey hunts, and all that; and how we turned out, mornings, while it was still dark to go on these expeditions, and how chilly and dismal it was and how often I regretted that I was well enough to go. A toot on a tin horn brought twice as many dogs as were needed, and in their happiness they raced and scampered about and knocked small people down and made no end of unnecessary noise. At the word, they vanished away toward the woods and we drifted silently after them in the melancholy gloom. But presently the gray dawn stole over the world, the birds piped up, then the sun rose and poured light and comfort all around, everything was fresh and dewy and fragrant, and life was a boon again. After three hours of tramping we arrived back wholesomely tired, overladen with game, very hungry, and just in time for breakfast.

REFERENCE

Clemens, Samuel, 1959, The Autobiography of Mark Twain, ed. Charles Neider, New York; Harper and Bros., p. 12.

The Writer's Craft - Small Group Discussion

What was Twain's purpose in writing this selection?

In your opinion, how well did he succeed?

Notice the whole orchestra of sense images, the frequent use of parallelism and the present-tense quality.

We too can enjoy a nostalgic trip back to our childhoods, and an innocent gratification of the senses. A guided fantasy can help. Guided fantasies are very much like meditation, so we start by turning out the lights, sitting up straight, closing eyes and relaxing. Inhale, "I am . . .," and exhale, ". . . relaxed." After about three minutes of meditative emptiness, easy breathing and relaxation, you will be ready to travel back in time.

Go back now to your childhood, to one particular place that you liked. Visualize it clearly. Look around, see familiar details. You can hear the sounds of that place, various sounds, and as you sniff gently you can smell old, familiar things, too. There are details here you haven't thought about in years, but you can sense them now, clearly.

There is someone nearby who played an important part in your childhood-perhaps more than one person. Bring them onto the scene. See how they walk, dress. There they go, doing something so characteristic of them. They speak, and you can hear their voices.

For the next five or ten minutes the room will be silent while you go on reliving--not just remembering, but re-experiencing--your particular childhood experience. When you are ready, come back to this place, open your eyes and, without talking, begin writing. Use some of Mark Twain's writing techniques, and perhaps some direct quotations.

III First Love

Most of us have a lot of unfinished business with our very first sweetheart. When we were six, my first love promised to marry me, then before I ever got to kiss her, she moved away without even saying goodbye. One of my aims is to help my students to complete unfinished business in the past that you may be hung up on, so you can live more fully in the present. After we discuss time order, narrative writing, and direct quotations for realistic "presence," we will do a round or two of "Love is . . ." Then close your eyes, relax, go inside, go back to your childhood, be with your first love, come back here and tell the story. The salacious details of exchanged vows and lollipops make for very powerful reading.

IV Autogenic Brain Washing

You have probably heard of certain new-age holistic health doctors who have taught some people how to cure their own cancer with a kind of meditation. It sometimes works where traditional medicine has failed. This technique is actually a guided fantasy known as autogenic training. The guide can be a live doctor, tape recordings or, after training, the patient himself. The healing-light meditation we did back on page 5 might well be considered an autogenic exercise. Autogenics can not only cure sick people; they can make healthy people healthier, stronger and smarter.

By now you are wondering precisely what the difference is between meditations, guided fantasies and autogenic training. The answer is simple. It depends mostly upon the clothing worn by the leader. If he wears a lot of hair, flowers and a sheet, it is a meditation. If he wears casual clothing and uses four-letter words and other psychological jargon, it is a guided fantasy. And if he wears a white coat and charges very high fees, it is an autogenic training.

The following is a process to use just before your next writing assignment, to help you improve your academic performance.

As usual, find a quiet place, sit comfortably, eyes closed, breathe, relax, go inside. After about three minutes, visualize your spirit body, your astral self, standing up and walking behind your still-sitting body. Easily and naturally, with absolutely no pain or bloodshed, reach into your skull and lift out your brain. It's ok. This is a safe thing to do. Now carry it to a place where you have running water--a hose or sink. Now let a gentle stream of water of a pleasing temperature flow over your brain, washing away any cobwebs and toxins that may have accumulated there. Good. Now walk back to your body, slip the brain back into the skull, get in and experience your clean, sharp brain.

Nearby there is a TV set that you hadn't noticed previously. See it now, and turn it on. On the screen see yourself at your desk, reading and writing effortlessly. On the side of the TV set there is a door. Open the door and get inside. Now all of your brain cells and blood cells can read and write compositions, term papers and tests. You have been learning since your were a child in the primary grades, and it's all available to you now, naturally. Your whole life has prepared you for this task and, all things considered, you are as ready for it as you can be.

Take some deep breaths, filling your mind, body and spirit with energy, then open your eyes and write.

V A Visit to the Archetypal Wise Man

There is a problem that has been bothering you lately, and your awake-state left brain hasn't been able to solve it. So close your eyes, go inside, climb the mountain and approach the Wise Man at the top. Tell him your problem, if you wish, although he may already know. Then be quiet, open, receptive, and listen to his simple but profound wisdom. Thank him, come down the mountain, return here and write a narrative paper describing your experience.

The Old Man on the Mountain

a self-guided fantasy

I was down. For hours I had been sitting on my bed, looking at the bare wooden floor with unfocused eyes, sometimes too tired to breathe properly, sometimes taking deep breaths, then realizing I was sighing. When you're nineteen it feels rotten to be rejected. I had had a lot of fantasies about Sheila, the dancer, but she had judged me and found me wanting before my fantasies had even had a chance to land. She was twenty-one. The person she saw in me was certainly not the person I saw in me. I could have made us both happy, at least for the summer, but she made us both miserable. A hundred times in my life girls had done this to me.

I kept hearing voices from my past. I heard Ann saying, "You're not my religion." I heard Carol saying, "NO! I'm frigid. And besides, you're too young." I heard Debbie saying, "Yes, but not now, and not this way." I heard Diane saying, "I don't want to get involved." I heard Sylvia saying, "Well, ok, but only on Saturday night, and just once." I heard Frances saying, "Say, don't get fresh, Sonny." I heard Linda saying, "You're not really interested in me." I heard Harriet saying, "Hey, what's wrong with you?!" I heard Irene saying, "I already have a boyfriend." I heard Sheila saying, "You told me you have a girlfriend in the city, and you might hurt me, and we shouldn't do this until we know each other longer, and we can't do it here, and we can't do it with them here, and it's a no-no so I can't do it unless I'm overpowered so it won't be my fault, and not on Wednesdays or Thursdays, and not on the Fourth of July, and. . .and. . . ."

And I heard me needing them all, and reaching out to them. And I heard them finding me not quite acceptable; almost, but not quite acceptable. Not here. Not now.

And I heard me screaming inside my head in frustration and rage and pain. And if no one else wanted me, here and now, as is, then I didn't want me either.

I'd been going round and round this way for hours, broken-record style, bumming myself out and unable to stop. When I had had all of that day that I could stand I went to bed, hoping for a bit of oblivion, but sleep wouldn't even come. Now what. Try counting backwards. Nothing.

Maybe a different kind of fantasy might help. Relax.

I can see the side of the mountain, above the lake, a beautiful summer's day in the Catskill Mountains, where I'm a busboy at the St. Regis. And where Sheila dances, but not for me. I can see the path that leads up through the trees. The pine smell is strong. The sun and the breeze wash my face gently. Blue sky, green Catskills, the Jewish Alps. Luscious Jewish Sheila with the Irish name. I walk up the path, hearing my footfalls. Up, higher, round another switch-back in the trail and the top of the mountain comes into sight. No more trees here, just openness--and someone sitting alone, in a lotus posture. Climb higher, approach, and see. He is obviously a very wise old person. I recognize him, although today his face is not the same one he wore the last time I needed his help.

I approach. He is sitting and I am standing, but his face is still above me, uphill. I tell him my problem, as simply as I can.

"Sheila thinks I'm not right for her. People are always rejecting me. I ache. What can I do? Please help me." I wait, open, ready to accept.

"Go to the source of your strength," he says. The interview is over. I come down the mountain path.

I lay in bed, frustrated. Thanks a lot, Guru. Go to the source of my strength. Typical obscure wisdom, and not even a fortune cooky to go with it. And what's the source of my strength, I wondered.

"Your childhood," the inner voice said.

Cops and robbers, hide and seek, kick the can, ringo-levio, Johnny on the pony, king of the hill. King of the hill; I was good. One of the best on the block--sometimes.

Four years old, sitting on Mama's lap in the big rocking chair, listening to Hans Christian Anderson's fairy tales, and she loves me. I'm lovable, and I'm capable. Climbing trees, leaping from peak to peak on the snowbanks formed by the plows, I am an explorer, an adventurer, agile, strong, brave--not fearless, but brave enough to get through to the fort anyhow--some day, when I'm grown up.

So now I'm grown up, more or less, and sometimes the world hurts me, but that's ok. I can handle it. I can take my Teacher's advice and, "go to the source of my strength," then realize that I would <u>like</u> Sheila to be my friend, but I don't <u>need</u> Sheila to be my friend.

I opened by eyes and realized I was smiling--and sighing, then smiling even more, because this time would be the last time for the night; this time it was a sigh of relief. Once again The Wise Man had helped me.

Unit Four: Personal Growth, micro-Macro Movement, Unity and Diversity

There are some people--and I am one of them--who think that the most practical and important thing about a man is still his view of the universe. We think that for a landlady considering a lodger it is important to know his income, but still more important to know his philosophy. We think that for a general about to fight an enemy it is important to know the enemy's numbers, but still more important to know the enemy's philosophy. We think the question is not whether the theory of the cosmos affects matters, but whether in the long run anything else affects them.

From Heretics by G. K. Chesterton

I THE PARABLE OF THE BLIND MEN AND THE ELEPHANT

by John Godfrey Saxe[1]

It was six men of Indostan
To learning much inclined,
Who went to see the Elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind.

The First approached the Elephant,
And happening to fall
Against his broad and sturdy side,
At once began to bawl:
"God bless me! but the Elephant
is very like a wall!"

The Second, feeling of the tusk
Cried, "Ho! what have we here
So very round and smooth and sharp?
To me 'tis very clear
This wonder of an Elephant
Is very like a spear!"

The Third approached the animal
And, happening to take
The squirming trunk within his hands
Thus boldly up he spake:
"I see," quoth he, "the Elephant
Is very like a snake!"

The Fourth reached out an eager hand,
And felt about the knee:
"What most this wondrous beast is like
Is very plain," quoth he;
"'Tis clear enough the Elephant
Is very like a tree!"

The Fifth, who chanced to touch the ear,
Said: "E'en the blindest man
Can tell what this resembles most;
Deny the fact who can
This marvel of an Elephant
Is very like a fan!"

The Sixth no sooner had begun
About the beast to grope
Than, seizing on the swinging tail
That fell within his scope,
"I see," quoth he, "the Elephant
Is very like a rope!"

And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong.
Though each was partly in the right,
They all were in the wrong!

So, oft in theologic wars
The disputants, I ween,
Rail on in utter ignorance
Of what each other mean,
And prate about an elephant
Not one of them has seen!

[1] A Treasury of the Familiar
ed., Ralph L. Woods
New York: MacMillan Co., 1944, p.8.

II The Micro-Macro (m - M) Continuum

In all times and places, people have asked the question, "What's it all about?" The answers have varied enormously. What is yours?

In the U.S.S.R. and the People's Republic of China the answer seems to be, "We exist to serve the state." In the Middle Ages in Europe the answer was, "To serve God." Among the Jivaro Indians of the Amazon region the answer is, "To cut off your enemy's head, shrink it to the size of a base-ball and dance around it." There is even a society that thinks that the central aim of life is to avoid all discomfort and to acquire as many machines, micro-wave ovens and material possessions as possible. Without discussing physical and mental health, divorce, crime, suicide, pollution, war and other relative merits of these life goals, let us pass on rather hastily to another possible alternative.

Consider the possibility that the central aim of life is evolution. Consider that the chief aim of education in this Big Classroom, the universe, is personal growth, self-actualization, becoming all that you can be. Think of this as movement along a continuum, from the micro (small, egocentric) interests of infants through genuine adulthood to the largest views of sociocentrism and cosmic consciousness, a Macro perspective, seeing the whole elephant.

Here are some activities that may help you to get a glimpse of the m-M road we're all on together.

III "Who Are You?" Diads

If you want to know yourself, go out and study mankind. And if you want to know mankind, and to write with more conviction, study yourself. When we feel more centered, more grounded, then we can write with more strength and clarity on almost any subject. The following exercise may help.

Form diads (groups of two) and decide who will answer first. The questioner asks, "Who are You?" and the respondent answers, "I am _____," filling in the blank with a noun, adjective or short phrase. Again the questioner asks, perhaps with a slightly different intonation, "And who are you?" and the respondent responds. For four minutes, ask and answer this one question.

Switch roles now, and the new questioner asks the same question of his partner for four minutes.

When your time is up, give each other some feedback, then come back together with the rest of the class and all give feedback.

Now write an autobiographical paper.

Ten "Who Are You?" Slips

*A subsequent supplement or alternative to the above is for each person to tear a sheet of paper into about ten pieces and on each piece to answer that same question, "Who are you?" writing not more than a word or two on each slip. Then put the ten slips in order, with the trait you like least on top and the best on the bottom. Shuffle, shuffle. "OK. Now close your eyes and relax. Make yourselves very comfortable. Take a few deep breaths. For one minute think about yourself being that first trait. Begin."

When the minute is up, look at the next trait, close your eyes and remember yourself being that for the next minute, and so forth through all ten. Then, if there are any traits you would like to discard, wrinkle them up. Tear them up and throw them into the waste basket.

How are you feeling now? Let's allow 10 minutes for feedback, then write a paper telling what you've experienced and where you're "at" now.

The greatest good we can do for others
Is not just to share our riches with them
But to reveal their riches to themselves

IV Writing Magic Notes

Letting another human being know, by a written note, that you noticed and you care, can start a ripple of rewards. An old aphorism says that the truly enlightened person is moved neither by praise nor criticism. On the road towards enlightenment, however, most of us need an occasional lift. An unexpected note of thanks and encouragement can reinforce the kind of behavior we appreciate and can raise the consciousness of both the writer and the writee. Two enhanced self-images, two better people--all because of a brief note. You can write to someone as close to you as your mother or as casual as your mail-man. Say, in effect,

I acknowledge that you exist,
And I accept you as you are, as I see you,
And I see many fine things in you
That I can appreciate.

Assignment: 1. Send someone a note of appreciation. It must be specific and sincere. "You're a great, wonderful all-around guy" is not specific. Name the particular acts and attitudes that have elicited your respect, using sense imagery, as usual.

2. Turn in a copy of your note plus a report of how the person responded and how the experience affected you.

A MODEL

Dear Len,

I wish to express my sincere appreciation for your kindness and consideration to me during this time. I will never forget you coming to the hospital two hours before my surgery, and discussing the assignments with me, you taking back the paper I had written the week before, at my request, for constructive criticism (I learned more about writing an analogy because of it), and the "Warm Fuzzy Fairytale" and "John Billings Plays God" handouts you brought along for me. You even took the time to discuss my problem of writing opening sentences, although you were pressed for time. Then you gave me a warm hug and left my room, giving me a comfortable feeling that all was well. I had just enough time for a short meditation before the nurse came in with my pre-operative injection.

I am very grateful that I had the opportunity to be a member of your "New Age Thought" English class this semester. I have learned much more than English and feel I am a better person because of my experience.

Most gratefully yours,

LaVerne

The above note warms me even on cold days, days when I've missed two meditations and I start feeling that teaching and life are all in vain. But on good days, when I'm feeling strong, I think of the Japanese proverb that says, "As the strong rock resists the sun and gale, so a wise person remains unaffected by praise or censure."

The natural emotional tone of a human being is zestful enjoyment of life.

The natural relationship between any two human beings is loving affection, communication and cooperation.

Harvey Jackins

IV MOVING FROM SEPARATENESS TO ONENESS

Existential Rounds

When the class is feeling lethargic because of the weather or because it's that time in the semester or because you have been lectured at too long on paragraph order, parallel constructions, etc., there is nothing like a round or two of "existential sentences" to alter sagging consciousnesses. Existential sentences are a series of parallel constructions. We go around the circle, each of us in turn completing a sentence in his own way, contributing to a kind of verbal mosaic, making some sort of statement about life, existence, such as, "School is - a drag," "School is - a chance to grow," "School is - a place to meet people," etc. One round that makes clear the paucity of wholesome emotional outlets is, "When I'm frustrated or angry I . . . ." After the round and a short silence I'll ask, "What are you experiencing now?" Or maybe in yinyang fashion, we'll start another round, opposite to the first; after a round of "Love is. . ." comes a round of "Hate is . . ." After "Life is . . . comes, "Death is . . . ." Other obvious rounds are "Women are . . ., men are . . .," "Mother is . . ., Father is . . .," "Books are . . .," "English is . . . ."

Somehow the whole, the Gestalt, is greater than the sum of the parts. Out of the repeated word pattern and the condensed emotion, experience, perhaps even wisdom, a kind of poetic quality and an empathic oneness with the subject and classmates often emerge.

Sometimes rounds can help to get discussion going, and to get participation from more than just the usual 4 or 5. You do, of course, still have the option of saying, "I pass."

After reading a poem or seeing a film, when everyone is sitting there, saying nothing, we wait. Sometimes the first figure to emergy from the ground is an idea for a round, such as, "At this moment I'm recalling . . ." or, better yet, something more related to the theme.

Let's read the following poems and then see what emerges. After an oral round, we may elect to do some writing, such as starting each of a dozen sentences with the same words.

Three Evolutionary Sketches,[1]
by Seyril

I

When, during the Ice Age, magician nature
Fished out of her hat the warm-blooded mammal,
Holding the new species up by its furry nape
To the single-handed applause of the infinite,
The dynosaur shook its head in cold-blooded skepticism
At the new-fangled way of reproducing one's kind, inwardly,
Laid its age-old egg and, disapproving, passed on.

II

Shaking out of her long green sleeves the busy primate,
The lady magician waved over its head,
Itching with lice and crawling desires,
A new vibration.
Whereon, with wonder, the simian gazed at its ten fingers,
Struck fire from stone, kindling fear in its kin
And a light in his kind,
Rising erect to see the new flame reflected
In Manu's eye.

III

Smiling secretly at the start of her next act,
The magician unfurled her scarf-of-all-radiances
Into the endless air.
Opening the sight of one or two
On its invisibly chanting harmonies.
As the spheres chimed in unison,
Fixing inward their vision,
A uni-verse spoke the word of her smile,
And a god-child laughted in her lap.

No man is an Iland, intire of it selfe; every man is a peece of the Continent, a part of the maine; if a Clod bee washed away by the Sea, Europe is the lesse, as well as if a Promontorie were, as well as if a Mannor of thy friends or of thine owne were; any mans death diminishes me, because I am involved in Mankinde:
And therefore never send to know for
whom the bell tolls; It
tolls for <u>thee</u>.

John Donne

[1] Unpublished poem written by a friend, a citizen of Auroville, India, 1974.

Be Your Enemy - Because hatred destroys the hater as well as the hated.

It's hard for me to tell someone I dislike or am angry at what I resent. It's often even harder to tell him what I appreciate about him. But telling him what I'm experiencing after expressing my resentments and appreciations is usually pleasurable. "And if it's not, it can't be helped."

A follow-up writing experience after the "I Resent, I Appreciate, I Feel" assignment[1] is to "switch seats" and be the preson you resented; become him and describe yourself, your habits, attitudes, values, in the first person. Some people are unwilling or unable to give up their own (shaky?) identities and role-play their enemies. But those that do this assignment conscientiously almost all say that doing it changes their attitudes towards the people they resented. It's best done as an in-class paper.

Again at this moment I'm aware of the fact that intellectual discussions and debates seldom change people; experiential class activities and writing assignments frequently do.

I Need To Be Accepted

Right below the need for food, clothing and shelter in the hierarchy of needs studied by Dr. Abraham Maslow, one of the fathers of both the human potential and transpersonal psychology movements, is the need to belong, to be accepted. I need to be accepted in spite of the fact that I'm an English teacher. I need to be accepted in spite of the fact that I'm not like most English teachers. I need to be accepted in spite of the fact that I'm over 30.

Make a round, completing the sentence, "I need to be accepted in spite of the fact that I . . . ." After some general feedback write a theme entitled, "I Need To Be Accepted." Type the final draft and Xerox four copies for your group.

37

1. See Unit 6, "Dreams."

VII Outer-Awareness

Spend at least one hour involved in a "mind stretching" situation or environment. It should be one which you have not encountered before; yet hopefully by encountering it you will not only "become more aware" but also "grow." Ideally, you will pick for your hour(s) an experience which will be new and fascinating. By doing this you will not only educate yourself but also have better material for educating others through your writing.

After becoming involved in the awareness situation, share your awareness by means of a short essay (3-6 good paragraphs). This essay should follow these criteria:

A. A sensitivity to the fact that your reader has not had your experience.
B. The use of specific references to your experience.
C. The reality that just a narration of your experience would not be that interesting; the events plus your reactions to them, however, would be interesting.

Some suggested situations for outer-awareness.

1. Arica, 2900 6th Ave., San Diego 291-1842
2. The Swallows Nudist Camp
3. Christ the King R.C. Church, 32nd and Imperial Ave., Rock Mass 233-0700
4. Cosmic Flow Ashram of 3 HO Foundation, 1421 Myrtle Ave., San Diego 296-9032
5. First Spiritualist Church (For schedule see Yellow Pages, Churches - Spiritualist) 3777 42nd Street, San Diego 284-4646
6. L'Chaim Vegetarian Cafe, 134 W. Douglas Ave., El Cajon 442-1331
7. Mithras Book Store and Unicorn Theatre, 7456 La Jolla Blvd., La Jolla 459-4343
8. Mount Palomar Observatory
9. The Prophet Vegetarian Restaurant & Book Store, 4461 University Ave., San Diego 283-7448
10. Reuben H. Fleet Space Theatre, Balboa Park, San Diego
11. Self-Realization Fellowship, 3068 1st Ave., San Diego 295-0170
12. Society of the Smiling Buddha, La Jolla Zen Center, 464 Marine St., La Jolla 92037 ZaZen Wed., 7-9 459-6414
13. Teaching of the Inner Christ, 3869 42nd St., San Diego 280-7770
14. Theosophical Soc. in S. D., Star Route 118, Dulzura, CA 92017 468-3774
15. Any Science of Mind or Unity Church

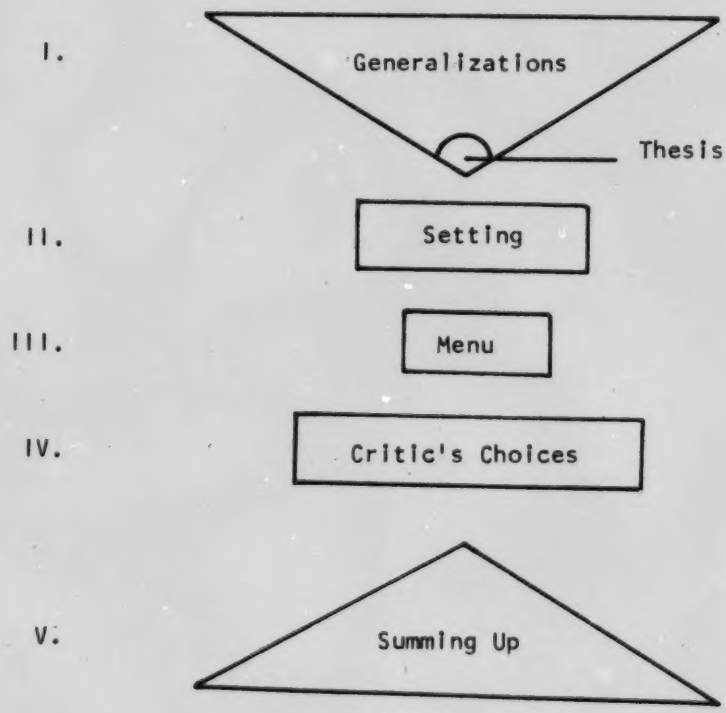
These are suggestions only. All are good ideas. The idea, however, should come from within you; you know where you are least aware.

A clear trend among New Age people is away from junk food and dependence upon youth, luck, doctors, and chemicals for good health; the trend is towards natural foods, a sensible amount of exercise, voluntary simplicity and personal responsibility - in short, holistic health, in body, mind and spirit.

The following is a fairly good prose model, not only for an "Outer Awareness" visit to a "healthy food" restaurant, but also for almost any sort of review - movie, short story or book. Since restaurants are usually richer multisensory experiences than books are, you might work up to writing a book review by writing a restaurant review first, and getting familiar with the format. Notice that, overall, Susan's paper moves from the general to the specific. It outlines something like this:

Title

Vital Statistics (for the reader's convenience)



A Model

Susan Carlisle
English 120.01
Restaurant Review

RESTAURANT DEFIES STEROTYPE

The Restaurant:	L'Chaim Vegetarian Cafe
Type of Food:	Meatless salads, soups and entrees
Price Range:	Inexpensive to moderate (sandwiches or fruit salads @$1.50, soups or desserts $.55 - $.80).
Location:	134 W. Douglas, El Cajon - near the corner of Main and Magnolia.

Very often when someone mentions that they're going out to eat at a vegetarian "health food" restaurant, those around him will immediately recall all of the stereotypes they've heard or experienced concerning eating establishments of this kind and promptly go down the list one by one. Some of the most common objections (and misconceptions) that tend to stereotype all vegetarian restaurants are: poor menu selection; food overly expensive; portions too small; service too slow; food looks unappetizing; too much Eastern seasoning, etcetera, etcetera. Actually I have encountered all of these various criticisms first-hand while dining at one vegetarian restaurant or another, but I'm glad I didn't let past experience or present stereotypes dissuade me from sampling El Cajon's one and only vegetarian hot-spot the L'Chaim, which was formerly known as Jay's Cafe. I was pleased to find a broad menu selection; inexpensive prices; prompt, friendly service; and plenty of colorful, tasty food to keep me satisfied from one course to the next.

L'Chaim - which, as you may remember from Fiddler on the Roof, is the Yiddish toast, "To Life!" - is located on West Douglas Street, in the alley behind the Amvet's Thrift Shop. It is small and cozy, seating around thirty-three at maximum capacity. The decor is simple and functional. Hanging plants brighten the corners and posters showing fresh fruits and vegetables decorate the walls. You can hear rock music playing softly in the background. As you walk in, the waitresses smile and say "hi." They're quite helpful with any questions concerning the contents or preparation of a particular dish or with questions in general about vegetarian cooking.

Menu selections consist mainly of meatless sandwiches containing a variety of nuts and seeds and smothered with sprouts, tomatoes and melted cheese. All cost about $1.50. There are also many fine fresh fruit or vegetable salads to choose from. One that sounds especially good is the Fancy Fruit Salad ($1.50) which consists of seasonal fruit topped with dates, chopped nuts and coconut. Sandwiches range in price from $1.10 - $1.95.

Salads cost from $1.20 - $1.50. Each day, L'Chaim also offers a special "Entree of the Day" dinner. It includes salad, soup, homemade bread and sauted vegetables along with the varying entree. The price for this is reasonable at $3.25.

I chose the Entree of the Day and found the entire meal to be quite enjoyable. The dinner salad was a vegetarian's delight. It consisted of four rosy tomato slices, plenty of carrot shavings, sprouts and homemade Bleu Cheese dressing that's superb. I had my choice of soup - either vegetable or miso. I chose the miso, which is a thick, dark soup made from a soybean base. There were carrots and onions and lentil beans in it and it tasted a lot like lentil soup. A thick slice of homemade brown bread was served along with it. The entree turned out to be mushroom-almond pilaf - a highly spiced rice dish that responded well to soy sauce. The vegetables served with it were quite good as they were still crunchy and had lots of flavor.

Overall, I found the food to be of high quality, the name to be apt, and the service to be efficient and responsive. I was very satisfied with my dinner selection and feel it was well worth the price. So much for stereotypes. . . .

VIII "Ski: The Outer Limits" (Appendix C)

This award-winning film uses skiing as a metaphor for the discipline and ecstasy of skills mastery, self-actualization and transcendence.

Divide the class into 4 or 5 small groups. Assign each group a question and allow 5 minutes for discussion. The person who is quietest during the discussion--i.e., the one who has been listening most--gets to report to the whole class.

1. What analogies can you see between skiing and writing?
2. What analogies can you see between film-making and writing?
3. If you were making a film and wanted to add some hint of cosmic (religious) overtones to your subject, what camera angles, lighting and speeds would you use?
4. "Yesterday's impossibility is today's outer limit, and tomorrow's commonplace." Interpret this statement in terms of your growing writing ability.
5. Discuss a time when skills mastery gave you the free, ecstatic feeling that you were, "on top of the world." If you've never had such an experience, (really?) invent one. If possible, relate it to English.

After seeing the film, discuss further, and/or write a paper on one of the above.

We shall not cease from exploration
and the end
of all our exploring
will be to arrive
where we started
and to know the place
for the first time.

T. S. Eliot

RECOMMENDED

Read the novel 2150 A.D.[1] from which the term m-M continuum came.

See the film "Powers of Ten"[2] and/or read noted astronomer Carl Sagan's chapter "The Cosmic Connection" in the book of the same name.[3] If possible, compare the two. Be aware of the fact that we are all star children, made of star dust.

Read The Education of Oversoul Seven[4] by Jane Roberts. Write a review comparing and contrasting this book with 2150 A.D.

REFERENCES

[1]Alexander, Thea, 1976, 2150 A.D. New York: Warner Books, Inc.

[2]"Powers of Ten." (Santa Monica: Pyramid Films, n.d.)

[3]Sagan, Carl, 1973, The Cosmic Connection: An Extraterrestrial Perspective. Garden City, N.Y.: Anchor Press.

[4]Roberts, Jane, 1976, Education of Oversoul Seven. New York: Pocket Books/ Street and Smith.

[5]Otto, Herbert A., 1970, Group Methods to Actualize Human Potential: A Handbook. (San Diego: National Center for the Exploration of Human Potential, 1970).

Unit Five: Creativity, Left and Right Hemispheres

"It is only with the heart that one can see rightly;
what is essential is invisible to the eye."

The Little Prince

"Too much sanity may be madness,
and the maddest of all, to see life as
it is and not as it should be."

Man of La Mancha

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BRAIN WAVES

Frequencies (cycles per second)	Name	Characteristics
1-5	Delta	Very deep dreamless sleep
6-8	Theta	Light sleep or deep meditation. Probably the most creative, holistic level of consciousness
9-12	Alpha	Eyes closed; relaxed or light meditative state. Somewhat creative.
13+	Beta	Eyes open; the awake, most rational, cognitive state.

II BIOFEEDBACK

The simplest biofeedback device is probably a mirror. Looking into it while combing our hair, we are able to see when we are using the comb successfully and how we must correct our actions to be even more successful. Sensitive electronic devices such as electromyographs (EMG's), electroencephalographs (EEG's) and temperature trainers are now on the market and sell for anywhere from under $100 to well over $1,000, depending on the purchaser's needs. Their function is generally to detect and make audible and/or visible very slight muscle tensions so that we can learn to progressively change the condition of the system being measured, as a speedometer passively helps us to control the speed of a car.

In your community there is probably a counselor, psychologist or other person who is currently using biofeedback machines. Invite him to guest-speak and demonstrate them in class. Subsequently, you may consider having your English, Counseling or Instructional Media Departments to purchase some. Their worth in the English class has yet to be pioneered by us. Let's try using them:

1. To attach to reader's throats to help them to become aware of, and eliminate, subvocalization.

2. To teach the difference between denotation and connotation (the latter, being "emotionally loaded," causes the needle to jump).

3. To teach the difference between the purely grammatical aspect of parallelism as explained in a traditional handbook and the stirring, affective, needle-moving result of parallel constructions in great writing.

4. To make visible the difference between pedestrian and lyric prose, or between prose and verse and poetry.

5. To help students learn to control their states of consciousness so that they can utilize not only their rational beta state but also their more intuitive, metaphoric, creative alpha and theta states. This would be beneficial not only in composition classes but also in poetry, art and other classes.

6. To help students realize that they are far more responsible for their ideas than they know. e.g., Teachers and subjects don't bore them or make them angry, etc.; students create those feelings themselves. We can all easily learn to relax deeply to eliminate anxieties about exams, grades and adequacies, to eliminate the kinds of thinking and feeling and attachments that lead to stress and depression for so many of us, and ultimately, to cardiac problems, ulcers, cancer and other difficulties later in life.

BECAUSE the exciting discoveries about the human brain and human consciousness are occurring at a great rate all over the world.... and because many of these breakthroughs are reported only in specialized journals or circulated by research rumor....

BRAIN MIND bulletin

will report News from the Frontiers of Research, Theory and Practice every first and third Monday.

REPORT CARD for the OTHER SIDE of the BRAIN

Our right-brain, which is more of a poet, synthesizer and creator, is so ignored if not downright discouraged ("Stop daydreaming or I'll send you to the office!") that if we were rated in its traits many of us might look like this:

GRADE 5

SEMESTER ENDING June

SCHOOL Da Vinci

PRINCIPAL R. B. Fuller

	Mid-Semester Mark
SPATIAL RELATIONSHIPS	B
INTUITION	D
INSIGHT	C
GENERATES IDEAS FREELY	C
DAYDREAMING/REVERIE	C
GESTALT PERCEPTION	C+
ESTHETIC SENSIBILITY:	
Color	C+
Form	C
Music	B-
Poetry	D

Teacher's comments:

School psychologist suggests remedial imagination.

Explanation of marks:
A - Outstanding B - Very good C - Satisfactory
D - Needs improvement F - Unsatisfactory

WORK HABITS	
Able to transcend space/time limitations	C
Is flexible	C-
Listens attentively—with third ear	C
Follows directions unless better idea occurs	B
Completes assignments—when useful	B
Makes good use of time:	
Fantasizing	D-
Creating	D
Meditating	C-

CITIZENSHIP	
Accepts responsibility	B-
Respects authority—if there is justification for respect	C
Respects rights and property of others	C
Shows empathy/telepathy	D

Teacher's signature E. Bronte

Parent's signature _____

brain/mind bulletin P. O. Box 42211 Los Angeles, Calif. 90042

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Scientists[1] report that if a person has a tumor on the right hemisphere of his brain, the entire hemisphere can be removed surgically without its affecting his I.Q. score. If the left hemisphere is removed, however, he can still do well in art, music, dance and P.E., but not in English and the other rational, sequential subjects that make up the great bulk of our "education." Think about that, and consider the implications. Perhaps we need to educate the whole person: body, mind and spirit.

Haiku and Sensory Fantasy Walks

Haiku are those exquisite little Zen poems, three lines long. The essence of haiku is not so much their 17 syllable (5-7-5) count or seasonal nature but their almost peak experience, here-and-now, intense-moment-of-perception quality.

A good preface to writing haiku is to see the fine little film by that name (appendix C) and/or to take a Sensory-Fantasy Walk.

On campus it has become fairly commonplace to see pairs of students leading each other around. They turn out to be from psych, speech, guidance, English and even some business classes. Usually one student's eyes are closed while the other guides him and cares for him. From these walks we can learn something about trusting and being trusted. They are usually called blind walks or trust walks. Their purpose, obviously, is to help establish a climate of trust in students so that they will feel freer to be themselves and utilize their potentials, in class and out.

A Sensory-Fantasy Walk emphasizes a "right-brained" innocent gratification of the whole orchestra of senses. The leader's role is to care for his partner and lead him to some sensory delights such as pine needles to smell and feel, a grassy hill to roll down, crickets or young children to listen to, etc. The role of the person being led is to notice whatever fleeting thoughts, associations and fantasies flit into his mind from his creative hemisphere as he experiences each sensation, and to allow what wants to happen to happen. After at least ten minutes they switch roles. Like the ordinary trust walk, the Sensory-Fantasy Walk is best done non-verbally, since speech is a "left-brain" activity, and with eyes closed except when signalled to open them to see some visual delight. On the other hand, in the Sensory-Fantasy Walk a partner isn't really mandatory. A few students for one reason or another (fear of homosexual contact, fear of rejection, fear that experiential

[1] Educating Both Halves of the Brain [Tape cassette], Los Angeles, UCLA Seminar Tapes, 1977.

activities are part of the Communist Plot to make us touch each other, tear off our clothes and indulge in wild, self-destructive orgies) would rather walk alone. So be it.

Our culture has conditioned us to "be rational," "grow up," ignore fantasies, "control" feelings. The Sensory-Fantasy Walk is a way of reawakening child-like enjoyment of the senses and grounding ourselves in here-and-now contact with both realities and fantasies. What better way to learn sense imagery and stimulate creative imagination, both qualities highly needed by student writers.

As you walk along, use various objects you meet as fantasy triggers, and let your fantasy flow where it may. For example, run your eye over the shape of a cloud, a rock, a tree from a distance. What does it suggest? Make up a story. Listen to running water. What does it say? Smell a tree, a wall, a person, the ground. As you did when you were young, put your face as close as possible to the earth, study this microcosm and notice what you experience. What feeling or image bubbles up out of you? Last but not least, let this walk with fantasy unfold in you the joy of being.

In class, after the film and/or walk, the haiku write themselves. Then we make a round, each one reading his haiku to the class.

In class after walk,
Smiles and haiku tell where we
And who we are now.

Lying on this hillside
Only our fingers touching
And auras and souls

The World I Have Created

Warty Bliggens, a toad, thought that a benevolent God had created the whole universe to please him. Poor, foolish toad. He didn't realize that he had created the universe, as each of us does. Each morning I say, "Let there be a wife for me to hug and to meditate with and to eat breakfast with," and there is, because I was clever enough to create her. Then, depending on how I'm feeling, I create a car or van to ride off to school with, I having also been clever enough to create a good teaching job for myself.

Of course, my universe is not perfect. I also created lots of themes and a belief that I had to grade them. And I created students who addressed their papers to the universe instead of to identifiable target audiences. So then I waved my hand and created Xeroxes and you, students who will type themes entitled, "The English Class I Have Created," or "The World I Have Created," themes with a touch of irony and cosmic humor, meant to be read by your classmates. At the bottom of each theme write, "What do you see as my

strengths as a writer, and what do you see as keeping me from achieving them?" Run off four copies, break into "family groups" of about five people, and take turns reading each other's papers. Reading and giving feedback on both form and content may take the class a whole week, but that's OK. I create about seventeen of them every semester.

Mixed Bags

In my fantasy, my students do all the work and I, the catalyst, do nothing but sit, kvell* and watch them grow. The nearest I've come to that so far is to assign them to compile anthologies of their own. After they've learned the seven (?) steps to theme writing and perhaps produced a formal library research paper, we can spend the rest of the semester on alternatives to expository prose.

Students need to learn to write effective expository prose if they are to succeed in the future in their schooling and, in rare cases, in their vocations. Futurism could also justify students' doing some creative writing now because some day they will probably have a lot of leisure time to spend on creative hobbies. Perhaps so, but my chief reason for assigning the compiling of "mixed bags" is that students produce far more and better material, and complain less, than they do if we stick to prose ad nauseum. They do it because it's exciting to write their first poem and story and to discover new things about themselves now, and because they know I'm going to allow class time for them to read each other's works. So instead of that awful sado-masochistic game of writing what they don't want to write, which will be read by no one except one person who gets paid to read it and wishes he didn't have to, the students write for real audiences, their classmates, friends and family. And, incidentally, the teacher.

A "Mixed Bag" is a collection of one or more organized units on topics of your choice, with a variety of genres--stories, poems, articles, finger-paintings, cartoons, proverbs, quotations, songs, free-associations, photos, collages, bumper-sticker slogans, fantasy dialogs, graffiti, advertisements, etc. It can be either completely original or a combination of original and published material. I will write comments on a sheet of my own paper, and grade them with either a credit-no credit or a letter grade, as you prefer.

---

*Kvell (Basic Yiddish) To glow; to smile from the toes up.

I wouldn't dream of making red marks in these beautiful books, many of which will adorn your homes for years.

Here and Now.

If abstractions and generalizations not very related to reality are the chief fault in student writing, perhaps the best cure is awakening people to their whole orchestra of senses. Sit in one place for at least thirty minutes and "stay in the continuum," as the Gestalt Therapists say, writing sentences that begin with, "Here and now I'm aware of . . . ." When your thirty minutes are up, look over all you've written and then write a single sentence that sums up your impression of the whole experience. That sentence is probably a thesis sentence. How about that!

This Here and Now writing is such a good way to help you to "lose your mind and come to your senses," as Fritz Perls put it, that it's worth assigning twice. The second time record not only your sensory perceptions, but how you feel about each one. If you discover that you don't know how you feel about a lot of things, that may possibly be the beginning of a rebirth.

I only grade these papers Credit or No Credit, ignoring spelling, punctuation, paragraph organization, etc., and looking only for quantity and authentic, spontaneous contact with reality.

Collage Experience. In Freud's day most patients suffered from sexual problems. Today, however, the malaise troubling most people is "identity crisis." It manifests itself in uncertainty about parents, country, religious values, what to learn, what to teach, alternate life styles, who to be. The following is a projective technique that helps students experience themselves more clearly while getting into a free-flowing, creative mood. It is difficult to squeeze into a 50-minute period but we do the best we can.

Bring in a couple of old magazines and newspapers and scissors so we can make collages. I will bring in a few magazines too, including some Playboys (ah, rich in fantasy food!), and a box of scissors, some felt pens and a dozen bottles of white glue from the supply room.

On the blackboard I will write the Three Questions: 1. Where am I "at"? (How do I perceive my existence at this time?) 2. What would I like my life to be like at some time in the future? 3. What do I see as the obstacles to my getting there?

With some music in the background, spend the hour nonverbally looking through the magazines, finding pictures that answer those questions for you and making three-part collages.

After class, write a paper explaining your collage, and bring the collage and paper to the next class for discussion. One of the many things we can discuss is "expression," e.g., the collage, which is more "right-brained" and which makes sense mostly to the creator, vs. "communication," e.g., your expository prose, which is more "left-brained" and is supposed to say something to other people.

The following selection is basically very left-brained-analytical, structured. But it demonstrates how, if the "parent" and "adult" in you can make friends with your playful, creative "child," the three of you can harmonlously work together even on "boring" tasks like writing about paragraph patterns.

Paragraph Patterns (also known as Paragraph Order)

QA I. Just what is a paragraph, anyway? It is, our handbook says, "a distinct unit of thought--usually a group of related sentences, though occasionally no more than one sentence. . . The form of a paragraph is distinctive: the first line is indented. The content of a unified paragraph deals with one central idea. Each sentence fits into a logical pattern of organization and is therefore carefully related to other sentences in the paragraph."

T II. There. I've just written one paragraph, a group of sentences that fit the definition and description given therein. And now I'm writing a short summary and transition paragraph that will make a bridge between the previous paragraph and the next one, which is ready to begin now.

T III. Hi there. I'm the third paragraph. The Harbrace wrote the first one, and Len wrote the second. But now that he's warmed up I'm taking over and creating myself. Fantastic. But that's the way we creative workers are; just give us an inch, get us started and we want to take charge and go where we please, like Liza Doolittle in My Fair Lady or Frankenstein's monster. Oops! I shouldn't have made those allusions. Now Len is getting angry; he doesn't want me to get out of hand and turn this paper into another monster, so here he comes with a determined gleam in his eye, to take charge again. But don't worry; I'll probably get back to you later.

GP IV As I was about to say when I was so rudely interrupted by that flight of fancy, traditional composition textbooks describe about seven paragraph patterns. I've never seen a statistical study made of the frequency-of-use of each of these patterns (maybe you can make such a study some day for your master's thesis) but my guess is that going from most-used to least-used, these patterns are: A. deductive B. time C. inductive D. question-answer E. climax F. space and G. cause-effect. Each of these patterns does a certain job better than the others. What each one is and what each one does is really quite simple.

GP V. The deductive paragraph is like a collection of photos, the first of which is a distant shot of a whole forest and the rest of which are closer shots of trees. That is, it moves from the general to the particular (G-P). Another way to say this is that it moves from the abstract, e.g., "pets," to the concrete, e.g., "cats," or even from "cats" to "my cat, Tiger." Open any of your textbooks--history, physics, anthro, anything--pick out a paragraph at random, and the chances are that it will be a G-P paragraph. It will start out with a general statement, a key sentence, that will introduce the concept that the rest of the sentences in that paragraph will elaborate upon. My crystal ball tells me that at least two-thirds of the textbook paragraphs in the whole world are G-P's. The reason the G-P is such a frequently-used pattern is that it does its job well. What it does is to orient the reader. It explains and describes unfamiliar material, starting with an overview so that the reader doesn't just get lost in a welter of seemingly unrelated details. Want an example? Take another look at this paragraph. Look at the preceding prargraph too. Look beyond the content and notice that the forms are G-P,

GP VI. Probably the next most common is the time pattern (T). The Harbrace, p. 336, says, "Perhaps the simplest and most common order (sic) is time order. Narrative paragraphs, especially, lend themselves naturally to such arrangement." T patterns, then, narrate and put things in chronological order.

GP VII. A somewhat similar function of the T pattern is to explain "how to..." e.g., how to bake a cake, change a flat tire, shrink a human head, etc. Nothing is more frustrating than a Lily Tomlinson-type dingbat who jumbles instructions, leaving us to have to unscramble the mess and put it into a workable chronological sequence. We're all dingbats, more or less, but we considerate dingbats will take the time and make the effort to unscramble our messes.

GP VIII. T paragraphs achieve unity through simple continuity of subject matter, like a movie, as paragraphs II and III of this paper did. Go back and check. You'll find that neither has a key sentence (G). They just move along, yet because of the continuity of subject matter, both are (ahem!) well-written, unified paragraphs. At its simplest, a T paragraph would narrate a series of events ("...then after the concert we drove down to the beach and just looked at the waves. When it got colder we climbed into a sleeping bag. Then we realized we were the only ones there, so we decided to...") Then, then, then. Eight, nine, ten.

PG. IX. A common TV commercial starts with a boy and girl holding hands, running, slow motion, through open fields. They're beautiful. Ah, love! Dimly, we wonder what the product will be this time. Shampoo? Deodorant? Annie Greensprings? Shift now to a minister. He's been talking for 35 minutes, telling us about crime in the streets, original sin, Revelations. He's talked about the present, the past, the future. He's gotten us thoroughly disturbed with guilt and anxiety about how to get out of all this. Shift again to a news analyst or political speaker. He talks about rising costs and the deteriorating quality of life that we can all see around us. He refers to authoritative sources that show the immorality of the incumbents and the ineptness and stupidity of the opposition party. What is he leading up to? Is there an alternative that I haven't thought of yet, or have thought of and rejected in the past? Shift once more to Sherlock Holmes, picking up a button here, a bloodstain there, a fingernail paring, ten yards of dental floss, a whiskey glass full of earwax...clues, details, all meaningless to us. "What's it all about?" we cry. "Who done it?" "Elementary, my dear Watson," he replies. "The criminal was a fastidious female 800 pound ape. Simple deduction. The particulars all add up to this generalization." "And what is this paragraph all about?" you ask. It's about the pattern which moves from the particular to the general, and which is excellent for suspense, humor and persuasion. Holmes was a marvelous detective and logician, but in one respect he was wrong. Going from the particular to the general (P-G), as this paragraph does, is induction.

Paragraph Patterns

QA X. What is a Q-A pattern and what is it good for? I'm glad you asked. The question is what is called a rhetorical question. (Rhetoric, you remember, is the art and science of effective communication.) The writer asks the question not because he expects the reader to answer it, but because he wants to manipulate the feelings of the reader by pushing his curiosity button. The reader, having gotten hooked on the question, will, hopefully, read the rest of the paragraph in search of the answer. The answer, in this case, if you're still interested and haven't already figured it out, is that a Q-A pattern is a paragraph that opens with a question, as this paragraph does, and then answers it.

GP XI. Another excellent way to arrange the sentences in a paragraph is in the order of climax (Cl). The body of the following letter is a model proper letter of introduction, and also a model Cl pattern :

MAFIA ENTERPRISES
100 State Street, Chicago, Illinois

September 10, 1968

Mr. Otto Kling
Kling's Candy Store
Third and Market
St. Louis, Mo.

Dear Mr. Kling:

This is to introduce Mr. Anthony "Slug" Fazio, one of our most efficient and trusted employees, who is eager to discuss with you a new service we are offering to small businessmen like yourself. We would greatly appreciate any courtesies you may care to extend to Mr. Fazio, like signing up immediately, so that he may have the opportunity to show his appreciation by refraining from blowing your head off.

Very truly yours,

Vincent Lasagna
Commissioner
Protection Division [1]

GP XII. What a Cl paragraph does, of course, is to save the best for last by prudently timing, perhaps even withholding, in order to build up to the climax. It's like a good session of love-making. Right, Mr. Kling?

---

1. Mad Super Special Number 11, p. 47.

Lakes (effect). Or a psychologist's paragraph reporting how Miss M_____ was frightened by a hippie as a child (cause) and now has a phobic reaction to shag carpets and mastodons (effect).

GP? XVI. T? So there we have it. GP, T, PG, QA, Cl, S and CE. Seven more-or-less common paragraph patterns for you to master so that some day you can write as well as I do. I'll bet you can hardly wait. Only seven? Well, actually it's possible to combine two or more of the patterns, so the permutations and combinations become rather large, but let them flow naturally after you've learned the seven.

T XVII. Oh, and just in case you're wondering whatever happened to the author of paragraph 3, I'll tell you. The author of paragraph 2, Prof. Pellettiri, alias Yin, alias Top Dog, and the author of paragraph 3, Lenny the Rascal, alias Yang, alias Under Dog, instead of fighting each other, assimilated and, obviously, wrote the rest of this paper and lived happily, integratedly ever after.

Paragraph Pattern Assignment

Write seven paragraphs, using the seven patterns. In small groups, take turns reading. If your group fails to guess any of your patterns write another one.

Last but not least. . .

An excellent film to show with this unit is "Why Man Creates," (Appendix C) a highly imaginative series of episodes and comments on creativity.

To love God is to love the
two things closest to his heart:
Change and a good joke.

Isaac Dinesen

PG XIII. The space order pattern (S) is very seldom used. A police report might describe a criminal by systematically moving downward from head to toe. An insurance claims investigator might write a report in which he recreated the scene of an auto accident at an intersection by systematically describing, moving clockwise, the four corners. Or a writer, like a painter, might move from the subject in the foreground backwards to the horizon. Top to bottom, clockwise, near to far, left to right or vice versa, the idea is to cover the territory systematically. Chaucer, in his "Prologue" to the Canterbury Tales, rides along on his donkey, lazily letting his eye roam thither and yon about the rider ahead of him, noting hat, sword, bridle, beard. This kind of unsystematic random observation has a psychological validity to it that helped Chaucer to become known as one of the grandfathers of modern realism. But although the random report has artistic merit, the carefully structured S pattern communicates a description of a person, place or thing more precisely and scientifically.

S XIV. The following is a model S paragraph written by a liability claims investigator for an insurance company. Note how it moves from outside to inside, and from far to near.

I found that 4412 Elm St. was on a steep hillside above a canyon. There were many trees, bushes and flowers on the grounds, all of which looked well cared for, almost park-like. Appropriately, the exterior of the building was of a Swiss chalet type. The lobby, elevators, stairs and halls confirmed my initial impression of neatness and care, and refuted the claimant's attorney's allegation of general deterioration and neglect. Attached are photos of the upper half of the stairway leading down from the third to the second floor, and a closeup of the fourth step down, on which the claimant supposedly tripped. I see nothing wrong with its condition and the three attached signed statements indicate that no repairs have been made and none are needed.

CE and PG XV. Like Chaucer's, my brain dozes, jumps, flashes. I see pictures, fragments of sentences, frags of sents, sense, sun on my neck, and breeze, too, and a chidih chugging in the parking lot, here-and-now-and-all-at-once. Marshall Mac Luhan wants $5000 for one lecture. He should live so long. Left and right halves of brain, Apollo and Dionysus, half known words and reason, half specializes in colors, shapes, feelings, creativity. Stream of consciousness, (Free association?). And so it is, Lord. And so it is. I'm not a space cadet. I'm just a people. And if my brain works this way, mumbling, contradicting and rambling while I'm trying to think and explain the cause-effect pattern (C-E) then maybe that's the cause of much of the difficulty I have in trying to communicate with clarity and coherence; it just isn't as natural as the telepathic "grokking" of animals is. Better say it again, Len; I think you lost most of the class on this one. Ok, here goes: What I'm modeling is cause (thought-feeling flashes) and effect (the difficulty of writing coherently, concisely and relevantly). A more lucid C-E model might be a geologist's description of the mega-bulldozer movement of the glaciers (cause) and the resulting Great

Unit Six: Dreams by Day, Dreams by Night

Dreams by Day, Dreams by Night

I Three Inner-Awareness Options:
- I Resent, I Appreciate, I Feel. . .
- Fantasy Dialogue
- Dream Exploration

One reality is very plain--you do dream around five dreams a night whether or not you have remembered any of them. Your dreams are the product of your subconscious mind trying to communicate (symbolically) with your conscious mind. People who are truly interested in self-discovery realize that the analysis of one's dreams is an effective tool to that end, and a dream journal is an invaluable aid.

Try the following pattern for a week. First, preferably in the drowsy state, make your mind aware of the fact that you want to remember your dreams. This should help you to remember at least fragments. When you wake up, don't move a muscle until you have reviewed the dream, since any sort of body movement tends to shatter dream memories. Then, as soon as you sit up, write them down (a "brainstorm" list of key words may do) before they slip away. After writing them down, see if you can detect any patterns--especially after you have been recording for a few days. Keep the following in mind:

A. Most characters you dream about are really you.
B. Most dreams represent your frustrations and desires.
C. Most dreams are the effort of your subconscious mind trying gently to introduce material to your conscious mind.

Go through your "brainstorm" notes and "limit"; i.e., pick out the dream that was most significant to you and that you would like to explore in greater depth. In a single descriptive paragraph or via "stream of consciousness," report this dream. This is your introduction.

Now you're ready to explore in greater depth. Write a fantasy dialog between yourself and characters and things in your dreams, something like the following dialog between myself and Fritz Perls. If there is a knife or chair or storm or other thing in the dream, give it a voice. Let it describe itself and what it wants from you. Argue with it if you need to. Stay in the "now" with your feelings as you write, and be aware of what emerges.

Fantasy Dialogs

Fritz Perls, the "discoverer" of Gestalt Therapy, led his last workshop at Esalen a few months before he died. I was fortunate enough to participate in that workshop. One morning he spent some time telling us about his plans to start a Gestalt Therapy community and college in Canada. Later I approached him and asked if his college would include English and if he was looking for an English teacher. He turned his fish-eyes on me and sneered, "I haf published four books und I haf never taken an English course. For what do we need English teachers?"

I would have tried to answer that, but before I could open my mouth he turned away and, Fritz-like, leaving me with some sort of phenomenological object lesson, began kissing some conveniently handy, lovely young long-haired thing who eagerly emerged from the "ground."

So here I am, stuck with an incomplete Gestalt; he said his piece and I didn't have a chance to say mine. Gestalt Therapy, however, says we can often complete Gestalts, whether they be dreams, daydreams or "real life" situations, so I'll try.

Fritz: So what do you want from me?

Len: I need to talk to you. I'm not finished with you.

Fritz: So put me here in the empty chair and talk to me.

Len: (talking to empty chair) You were wrong, Fritz. You do need English teachers in your college. We're not all prissy old ladies who fly into a tizzy every time we see a run-on. Some of us are real people and are trying to help our students to become real people. We put teaching people ahead of teaching English.

Fritz: Listen to your voice. What do you hear?

Len: Righteous indignation.

Fritz: Go on talking in the same voice, only don't use real words this time; make up nonsense words.

Len: Dada hooper gloggistan! Da freet dammit woldis! Abba dammit nance, Fritz. Grugle?

Fritz: So what did you hear?

Len: Anger. And before the anger, hurt.

Fritz: And what were you doing with your finger?

Len: Pointing it at you.

Fritz: Do that motion some more. And exaggerate it.

Len: (points at empty chair, stabs several times, each time harder)

Fritz: Keep doing that, and finish some sentences starting with "I resent. . . "

Len: I resent your cutting me off that day. I resent your dismissing me and English teaching as insignificant. I resent your leaving me feeling like a fool. I resent your rudeness. I resent your having published

four books, two of them absolutely unreadable, when I'm a much better writer than you are and I've published none. I resent you, a 76 year old man, having the charisma to mesmerize that luscious blonde. I resent your not appreciating me.

Fritz: Is that it? Ok, now go sit in the empty seat and be Fritz and answer Len.

Len: Oy! That's hard. Ok. (Switches seats, makes believe he's puffing on a cigarette, talks with German accent.) So who says I haf to be polite to you? Kissing, making contact, is more important than a lot of words, elephant turds. I'm not in this world to live up to your expectations, and you're not in this world to live up to mine. I do my thing and you do yours. If we meet, it's beautiful, and if we don't, it can't be helped.

Fritz: So come back and be Len again.

Len: (Switches seats, sits quietly, assimilating Fritz's credo):

Fritz: Will you complete some more sentences, this time starting with, "I appreciate. . . "?

Len: (to empty chair) Fritz, I appreciate your honesty. And I appreciate your strength and courage. I appreciate your instantaneous out-front-ness. I appreciate the power of your technique, including the ones I'm using now. I appreciate your last two books, even though you didn't really write GESTALT THERAPY VERBATIM. Ha, ha, I gotcha! (sits, smiling).

Fritz: So what are you experiencing now?

Len: I'm feeling good. Much better. I forgive you for being such a son-of-a-bitch. I love you and I'm sorry you died.

Fritz: Say that again.

Len: I love you and I'm sorry you died. I'm not finished with you. And now I feel like crying.

Fritz: So who stops you?

Len: So I'm crying.

Fritz: Do you want to say goodbye to me?

Len: No. I don't want you to go away. I want to have many other conversations with you. And I need you to help me to show other people how to have "here-and-now" fantasy conversations like this one, with whomever they need to finish conversations with, in the "real" world or in their dream worlds.

I also need you to help me to tell other English teachers how to have their students write three-paragraph papers addressed to someone they dislike, telling him what they resent, what they appreciate and how they feel after expressing their resentments and appreciations.

Fritz: So come back to this place now, and look around. What do you see? What are you aware of?

Len: I'm alone, here in my camper. You're dead. I have a lump in my throat and I'm sniffling. And I want you to help me, but I don't need you to help me. I am writing, and it's good.

Fritz: It's good? Can you take responsibility?

Len: I'm good. Thank you, Fritz. Goodbye for now.

Recommended

Garfield, Patricia, 1974, Creative Dreaming: Dream work systems - Greek, Senoi, Jung, etc., and how to use them. New York: Ballantine Books.

Film: "Inside the World of Your Dreams". Explores both psychic and non-psychic dreams. See Appendix C.

Unit Seven: Spirituality, Transcendence and Peak Experience

Forgive, O Lord, my little jokes on Thee,
And I'll forgive Thy great big one on me.

Robert Frost

I PEAK EXPERIENCES

Throughout history, virtually every culture has taken an interest in what has been called spiritual experience, mystical union, cosmic consciousness, enlightenment, satori, samadhi, the universal, oceanic or peak experience. Even our society, in its most materialistic, mechanistic phase, has had many serious thinkers interested in this subject. William James, for example, devoted a lengthy chapter to "Mysticism" in which he said, in part, (Mystical states) "... are illuminations, revelations, full of significance and importance, all inarticulate though they remain; and as a rule they carry with them a curious sense of authority for after-time."[1]

A peak experience is, characteristically, a transcendent state in which, ". . . the whole universe is perceived as an integrated and unified whole."[2] One loses the notion of time and space and moves from the left-hemisphere realm of analysis to the right-hemisphere realm of a total unity, ". . . a sense of the sacred glimpsed in and through the particular instance of the momentary, the secular, the worldly."[3] All conflicts, all anxieties about alienation and disintegration vanish, and even death is viewed as a means of fusing with eternity.

"Peak experiences and altered states occurring in poetry and prose are readily available for exploration. They are useful concepts in the literature of self-actualization and can serve as a focus for developing language skills."[4]

James Joyce's term for peak experiences was "epiphanies." Many stories by him and others are stories of these "moments of truth," personal growth and affirmation of life. Even Robert Frost,[5] so preoccupied with death--and life-- wrote

> The way a crow
> Shook down on me
> The dust of snow
> From a hemlock tree
>
> Has given my heart
> A change of mood
> And saved some part
> Of a day I had rued.

Although there is undoubtedly much to be said for literary readings about the peak experiences of others, it is probably even more emotionally nourishing to recognize and recall our own. Here are some models.

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1. William James, Varieties of Religious Experience (New York: New American Library, 1936), p. 293.
2. Abraham Maslow, Religions, Values and Peak Experiences, Ohio State University Press, 1964, p. 59.
3. Ibid
4. Thomas Roberts and Frances Clark, Transpersonal Psychology in Education, (Bloomington, Ind.: Phi Delta Kappa Educational Foundation, 1975) p. 27
5. Robert Frost, "Dust of Snow," in American Poetry and Prose, 3rd ed., ed. Norman Foerster, Houghton Miffin, Boston, 1947, p. 1283.

Two Models Rolling On

The fog on the outside was nothing compared to the fog on the inside. But the yelling wouldn't quit, and little by little my consciousness rose, like a bubble through oil, until it reached a more-or-less awake state. Awake and aware. Thanks a lot. Who needed it. Through my sleeping bag, I was aware of the hard, cold steel of the floor of my station wagon.

"Pesty kids," Emma stated factually. "I guess we have to get up."

"What time is it?" I managed.

She lifted her arm to look at her watch and let a blast of cold into our sleeping bag.

"Five to six."

Sigh. No wonder I felt the way I felt.

We lived in Yuma. Every couple of months we came to San Diego for a weekend of shopping, movies, Balboa Park--the usual "r and r," as they say in the army. We stayed in motels. But this time was different. We had bought a pup tent for the kids, Paul and Adam, in order to camp out. When we left the drive-in theatre on Saturday night at 11:30 P.M. they, being 7 and 11 years old, had already been sleeping for hours. We drove to Ocean Beach--and found signs saying no overnight parking. Mission Beach, same thing. Now what. Find a phone booth. The police said there was a place called San Elijo about 20 miles north. What a bother.

Okay, so we drove up there, found a space and by headlights, set up, hauled the kids' corpses out of the wagon and into the tent, crawled into our sack and crashed. It was chilly, damp and February.

Now, before full daylight, we could hear them very much up and alive. I couldn't even see out. The windows were streaming with condensate. Emma got out, opened the tailgate and helped me as much as she could. My big bod felt 70 and arthritic. I stood, a broken thing, shoulders hunched, wondering how the boys could feel so good.

"Be quiet!" Emma shushed. "You'll wake the other campers."

They ignored her, chased each other and went on shrieking with delight. I looked around, wondering where the hell we were. It had been awfully dark that night. Walking to the front of the car, I looked down--and gasped. We had parked on top of a cliff that dropped sharply down to the sea. Gulls wheeled below us, making rusty-hinge squawks. The California seacoast scene packs quite a wallop, even when you're expecting it, and I wasn't.

"Mom, can we go down to the water?" Adam asked. They were bouncing up and down gleefully.

"No!" she answered, and the hassle was on. When the verbiage cleared and they finished promising to take care of each other, they scrambled down the near-vertical trail to the beach like a pair of lemmings, racing, shoving and giving Emma a heart attack.

"Be careful!" she screamed into the wind. The roar of the surf drowned even her maternal bull horn. Nevertheless they managed to reach the beach. And, of course, the water's edge.

"Stay away from the water!" she howled futilely. They began racing the waves in and out, in and out. We know that game. And we know who always wins, sooner or later.

I looked out all the way to the horizon. Far out. And so deep. I wouldn't want to have to mop it all up. The waves kept coming, inexorably, one after another, large, small, it didn't matter. Adam and Paul were racing them. I saw them and I saw myself and Grace, my sister, frisking on the shore in Coney Island. I'm four, she's nine. Some of the happiest days of my life there. Two seconds later, decades have passed. I'm middle aged and it's my kids racing the waves. Two seconds more and I'll be old, or dead, and their kids will be playing this game and their wives will be playing the "Be careful!" game. And five thousand years ago the waves--of water--and time--were breaking this way, and five thousand years from now . . .

"Don't get wet!"

They couldn't possibly hear her, and wouldn't have paid attention anyhow.

"It's ok, Emma. It doesn't matter."

'What do you mean, it doesn't matter? I don't have any dry clothes for them. They'll get sick."

I laughed out loud. She was right. Of course they'd get wet, and probably get sick, and Mom would be up all night, because this is part of the dance too, the only dance there is, as my Mom was up with me, and their wives would be up with their kids, and Grace and I chased each other and laughed till our bellies hurt, then Mom brought out sandwiches and fruits that were orgasmically delicious, and the waves kept rolling and rolling.

Emma was frowning and I was grinning from ear to ear. Which of us was being more realistic? Meaningless question. I had just happened to tune into a more macro perspective, a glimpse of eternity, for a moment.

They came back wet, of course. We went to a restaurant and they wouldn't stay seated or quiet and embarrassed us, but it didn't matter. Traffic was bumper-to-bumper, Adam and Paul fought in the back seat, Emma scolded from the front seat, I watched us all doing our thing and giggled. I think it's called Zen laughter. Even now, when I recall that "oceanic experience," it delights and relights me.

I tried to explain to them what I had experienced, but they didn't seem to understand. Now I'm trying to explain it to you, and you probably won't really understand either. It's ok. That doesn't really matter either. Hee hee!

* * * * * *

A Pee Experience, or How I Met God One Day at a Urinal

Know why there is so often graffiti on walls over urinals a foot or so above the eyes? Because the nose, in seeking to get as far as possible from the stench coming from below, moves up, up and away.

So there I was one day, in the Faculty-Men's room across from Room 570, involuntarily reading the tragically inane, illiterate scribblings of trespassing micro minds as my nose twisted and rose to remove itself from the olfactory offensiveness of their semi-toilet-training. It really stank. I held my breath for a while, wishing I had imported a big, deep lungful from outside, but soon the constricted feeling in my chest told me I was going to have to inhale.

Ecch, how disgusting, I thought. I'll avoid that unpleasantness as long as possible. But it's becoming even more painful to keep holding my breath.

In the midst of this turmoil, a calm, small voice in my head smilingly said, "Hey, it's only pee."

"What?" I said, as if I were hard of hearing internally.

"It's only your brothers' body fluids. Nothing unusual. Accept it. It's ok."

I inhaled--a nice, deep breath. My teacher was right, as usual. It wasn't all that bad. I exhaled and took in another deep lungful, and it was nothing. No pain, no bad odor, just a sense of well-being and oneness with anyone else who has ever urinated, and a recollection that, "Nothing's bad but thinking makes it so," and, "Nothing matters except a few things--and they don't matter much."

* * * * * * *

The Writer's Craft

. Note the use of dialog, which gives the writing "presence," the impression that the characters are alive and real.

The first story begins in the middle, then supplies the reader with "exposition," the background details necessary for the reader's comprehension. Consider the effectiveness of this technique as contrasted with starting a story at the beginning.

. These are narrative papers, with little emphasis on rhythm and parallelism, but enlivened with sense imagery, figures of speech and perhaps some felicitous diction, enjoyment of words.

Months after these incidents occurred, it dawned on the writer that they were probably what people meant by peak experiences. Think about episodes in your life that might have been peaks. In a paper of about 4-600 words, tell your story, concluding with how the experience still affects you today.

77-2103-4

II Heavenly Discourse

Write a "heavenly discourse," a social or political satire-dialogue between yourself and God and/or anyone else, living or dead, historical, fictional or mythical. If you like, pick one of your old favorite poems and do a take-off on it.

ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,
An Angel writing in a book of gold:
Exceeding peace had made Ben Adhem bold,
And to the Presence in the room he said,
"What writest thou?" The Vision raised its head,
And with a look made of all sweet accord
Answered, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the Angel. Abou spoke more low,
But cheerily still; and said, "I pray thee, then,
Write me as one that loves his fellow men."

The Angel wrote, and vanished. The next night
It came again with a great wakening light,
And showed the names whom love of God had blessed,
And, lo! Ben Adhem's name led all the rest!

James Henry Leigh Hunt[1]
Written approx. 1825

1. Best Loved Story Poems, ed. Walter Thwing. Haleyon House: Garden City, N.Y. 1941, p. 298.

III The Mysterious Stranger: A Non-Assignment

One of the recurrent characters in literature is the stranger who comes out of nowhere at a time of crisis and helps the weak, downtrodden and oppressed, then disappears as mysteriously as he appeared. There must be something deeply mythically satisfying about such champions of good for so many of them to have been created. Members of this august group includes Superman and The Lone Ranger Batwoman and The Fairy Godmother, Shane and Joe Hill, Wonder Woman, Santa Claus, guardian angels and, some might say, even Jesus and spirit guides.

Since students sometimes feel weak, downtrodden and oppressed by school, I once decided to give a class an opportunity to express their negative feelings by writing a paper about a class that is rescued by a mysterious stranger. Now it came to pass that on the day I asked the class to write this paper, one student happened to bring a friend to class. I have always felt that visitors should be invited to participate, as long as they are present, so when it came time to write, I asked the visitor to write too. Why not. And this is what he wrote:

The Mysterious Stranger

I am the Mysterious Stranger in this English Class. You've never seen me here before nor will you again nor will you find my name written upon your books. And yet I have my Reality. I stand within myself aware of my own reality. Aware of my own beauty. Aware of my eternity and aware of my perfections (incomplete as they may be).

I am the Mysterious Stranger who has come here from a place unknown and unfelt by you and yet I am here in reality and these words which now shine before your being will speak to you of this truth.

I am the Mysterious Stranger who comes upon other travelers in this uncharted land to sing his song of love and to diffuse the fragrance of lands so far away and so beyond the imagination that the mind fails to grasp and the eye to see, and the ear to hear.

The place I come from, the beauty unimaginable which I speak to you of and the self I carry so deeply within the eternity of my essence is present now, as you read this. The here and the now in perfect relevancy to the beating of your hearts. In perfect unity to the flow of the precious liquid through your veins and arteries on its way to life as the streams flow back to the ocean. These truths which I speak to you come from my heart and they sing to your hearts so listen to my song not with the complexities of your mind but with the soft, gentle, simplicity of your hearts and as you listen so carefully to this song, with the profound inner peace which I radiate to you perhaps you may feel the far away, gentle, tranquil flow within your own selves. If you do hear the song inside, if you can be quiet for so brief a moment in all of eternity, then you've joined me in this placeless place, this sacred spot, lo! The shores of the crimson sea! Perhaps you may for this brief instant feel within you the ocean of love that sings to you with such grace and majesty, such awe and power, such love and affection that perhaps you may wish to tarry in this placeless place and look upon the waters of life--to look upon your own self, your own reality and see the beauty that truly lies within as you close your eyes and drift as the winds of time fill the billows of your sail, your soul, to carry you off . . . to this timeless, placeless reality, to your home, the place of your birth, of your growth, the desire of your entire being. So I say to you, my friends, my loved ones, my companions in eternity, I say to you these things, my song, that you may know that what your hearts say to you is gentle and true and what your minds may say to you might very well be confused. This is for you to find within your own beings. This is for you to be explorers within the unknown.

This is for you to know of <u>unity</u>, that ye may all become as waves of one sea and flowers of one garden and fruits of one tree.

That you may all become the Stranger.

Who was the young man who wrote this paper? I don't know. Strangely enough neither he nor Kim Bodie, the student he came with, were ever seen again, and somehow the assignment never seemed right to give again.

I AM
an angel
clothed not caged
in this human body
above pain
above ecstasy
and beyond owing
or needing.

I AM
that which
I wish to be
a celestial jogger -
a cosmic hitchhiker -
on the highway.

And in venturing out
in the storm of the body
in the night of the mind
or the rain of the emotions
I wear my coat carefully
so as not to crush my
wings.

- Charles Collins, a student

IX "The Universal Flame"

This film is available free of charge from the Theosophical Society, for whom it was made by those excellent film makers, the Hartleys. It is about comparative religion and mysticism through the ages.

Here are some questions for small groups to discuss before and/or after seeing the film:

1. What do you think is meant by the statement, "Solid matter is an illusion"?

2. What does the expression, "The brotherhood of man" mean to you? What makes us brothers?

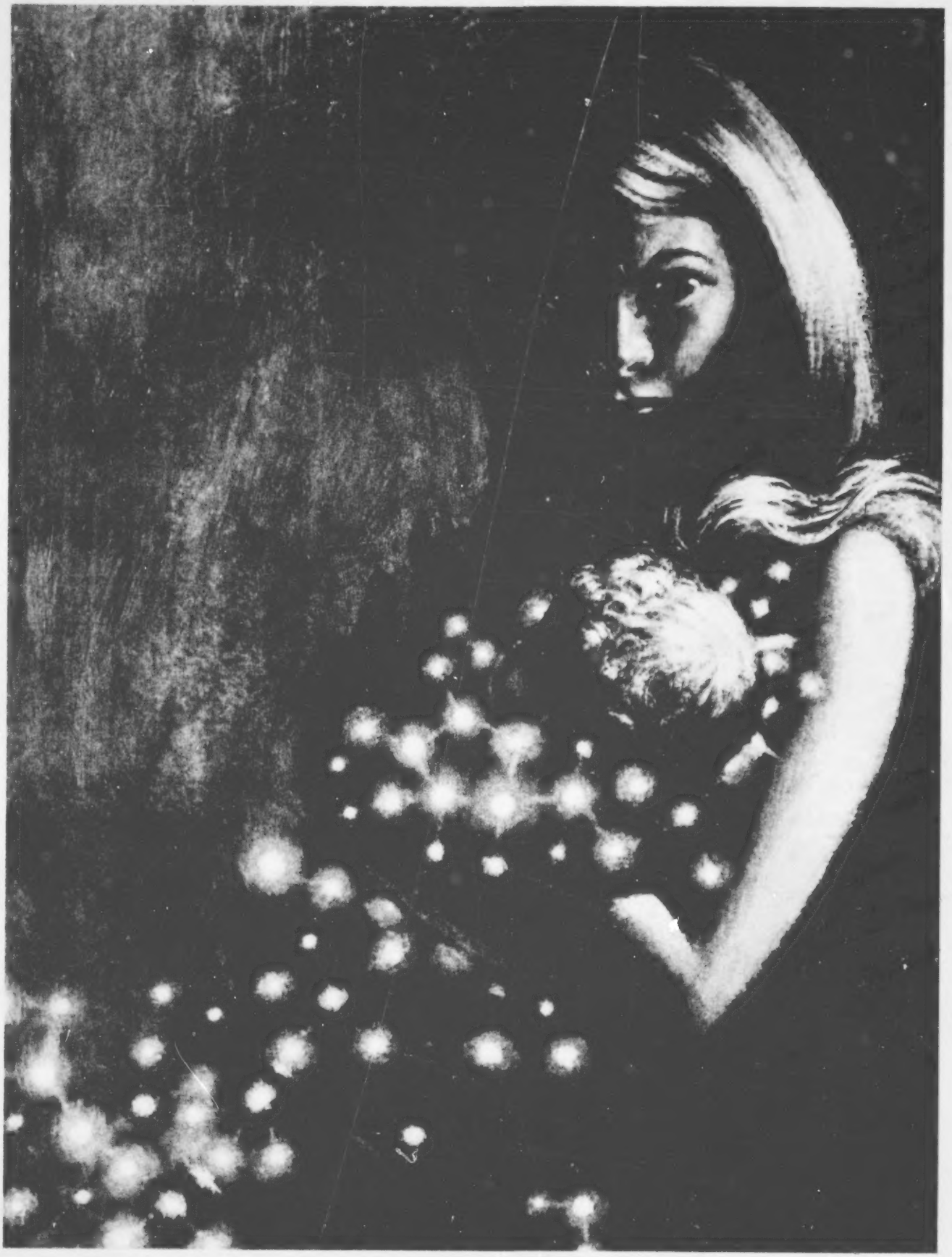
3. Do you think there is a similarity of ideas found in many of the world religions? What would some of those similarities be?

4. What, in your opinion, is the purpose of life?

5. What do you think about the possibility of rebirth?

A "brainstorm" is a quick jotting down of key words for impressions, feelings and ideas--a list that can later be expanded and rearranged into an outline and/or rough draft of a theme. Write a brainstorm for the paper that wants to emerge from you after seeing this film.

Unit Eight: Birth, Death and Beyond



A macro view of life includes an acceptance of death as an inevitable and natural phase in the ongoing cycle. While most of us find it difficult, if not impossible, to contemplate our own deaths, people who do come close to death almost invariably find the experience to be life-enhancing. The bullfighter, for example, never feels more alive than when he is next to the horns of death. Rather than playing some form of Russian roulette, however, we can obtain life-enhancement from a sort of guided fantasy. For a starter, fill out the following death certificate for yourself. Don't ask how you should do it; that is for you to decide, but it would seem most effective to do it seriously and silently, so as to be sensitive to whatever subtle images and impressions might emerge from your right-brain. Lastly, in order for this exercise to yield fruit, it is imperative that you write your answers down and not just "think" them.

I. CERTIFICATE OF DEATH

STATE FILE NUMBER — STATE OF CALIFORNIA—DEPARTMENT OF PUBLIC HEALTH — LOCAL REGISTRATION DISTRICT AND CERTIFICATE NUMBER

DECEDENT PERSONAL DATA

1a. NAME OF DECEASED—FIRST NAME | 1b. MIDDLE NAME | 1c. LAST NAME | 2a. DATE OF DEATH—MONTH DAY YEAR | 2b. HOUR

3. SEX | 4. COLOR OR RACE | 5. BIRTHPLACE (STATE OR FOREIGN COUNTRY) | 6. DATE OF BIRTH | 7. AGE (LAST BIRTHDAY) YEARS | IF UNDER 1 YEAR (MONTHS, DAYS) | IF UNDER 24 HOURS (MIN., HR.)

8. NAME AND BIRTHPLACE OF FATHER | 9. MAIDEN NAME AND BIRTHPLACE OF MOTHER

10. CITIZEN OF WHAT COUNTRY | 11. SOCIAL SECURITY NUMBER | 12. MARRIED, NEVER MARRIED, WIDOWED, DIVORCED (SPECIFY) | 13. NAME OF SURVIVING SPOUSE (IF WIFE, ENTER MAIDEN NAME)

14. LAST OCCUPATION | 15. (DURATION OF THIS OCCUPATION) | 16. NAME OF LAST EMPLOYING COMPANY OR FIRM (IF SELF-EMPLOYED, SO STATE) | 17. KIND OF INDUSTRY OR BUSINESS

PLACE OF DEATH

18a. PLACE OF DEATH—NAME OF HOSPITAL OR OTHER INPATIENT FACILITY | 18b. STREET ADDRESS—(STREET AND NUMBER OR LOCATION) | 18c. INSIDE CITY CORPORATE LIMITS (SPECIFY YES OR NO)

18d. CITY OR TOWN | 18e. COUNTY | 18f. LENGTH OF STAY IN COUNTY OF DEATH YEARS | 18g. LENGTH OF STAY IN CALIFORNIA YEARS

USUAL RESIDENCE (IF DEATH OCCURRED IN INSTITUTION, ENTER RESIDENCE BEFORE ADMISSION)

19a. USUAL RESIDENCE—STREET ADDRESS (STREET AND NUMBER OR LOCATION) | 19b. INSIDE CITY CORPORATE LIMITS (SPECIFY YES OR NO) | 20. NAME AND MAILING ADDRESS OF INFORMANT

19c. CITY OR TOWN | 19d. COUNTY | 19e. STATE

PHYSICIAN'S OR CORONER'S CERTIFICATION

21a. CORONER (I HEREBY CERTIFY THAT DEATH OCCURRED AT THE TIME, DATE AND PLACE STATED ABOVE FROM THE CAUSES STATED BELOW AND THAT I HELD OR THE HELD ON THE BODY OF DECEDENT AS REQUIRED BY LAW.) SIGNATURE (BY REQUEST) | 21b. PHYSICIAN (I HEREBY CERTIFY THAT DEATH OCCURRED AT THE TIME AND PLACE STATED ABOVE FROM THE CAUSES STATED BELOW AND THAT I ATTENDED THE DECEASED) FROM (MONTH DAY YEAR) TO (MONTH DAY YEAR) AND LAST SAW THE DECEASED ALIVE ON (MONTH DAY YEAR) | 21c. PHYSICIAN OR CORONER—SIGNATURE AND DEGREE OR TITLE | 21c. DATE SIGNED

21d. ADDRESS | 21e. TYPED OR PRINTED NAME AND TITLE IF OTHER THAN 21c

FUNERAL DIRECTOR AND LOCAL REGISTRAR

22a. SPECIFY BURIAL, ENTOMBMENT OR CREMATION | 22b. DATE | 23. NAME OF CEMETERY OR CREMATORY | 24. EMBALMER—SIGNATURE (IF BODY EMBALMED) LICENSE NUMBER

25. NAME OF FUNERAL DIRECTOR (OR PERSON ACTING AS SUCH) | 26. IF NOT CERTIFIED BY CORONER, WAS THE DEATH REPORTED TO CORONER? (SPECIFY YES OR NO) | 27. LOCAL REGISTRAR—SIGNATURE | 28. DATE (ACCEPTED FOR REGISTRATION BY LOCAL REGISTRAR)

MEDICAL AND HEALTH DATA

CAUSE OF DEATH

29. PART I. DEATH WAS CAUSED BY: ENTER ONLY ONE CAUSE PER LINE FOR A, B, AND C.

IMMEDIATE CAUSE (A)

CONDITIONS IF ANY WHICH GAVE RISE TO THE IMMEDIATE CAUSE (A) STATING THE UNDERLYING CAUSE LAST

DUE TO, OR AS A CONSEQUENCE OF (B)

DUE TO, OR AS A CONSEQUENCE OF (C)

APPROXIMATE INTERVAL BETWEEN ONSET AND DEATH

30. PART II. OTHER SIGNIFICANT CONDITIONS—CONDITIONS CONTRIBUTING TO DEATH BUT NOT RELATED TO THE IMMEDIATE CAUSE GIVEN IN PART I. | 31. WAS OPERATION OF INJURY PERFORMED FOR ANY CONDITION IN ITEMS 29 OR 30? (SPECIFY YES OR NO) | 32a. AUTOPSY (SPECIFY YES OR NO) | 32b. IF YES, WERE FINDINGS CONSIDERED IN DETERMINING CAUSE OF DEATH? (SPECIFY YES OR NO)

INJURY INFORMATION

33. SPECIFY ACCIDENT, SUICIDE OR HOMICIDE | 34. PLACE OF INJURY (SPECIFY HOME, FARM, FACTORY, OFFICE BUILDING, ETC.) | 35. INJURY AT WORK (SPECIFY YES OR NO) | 36a. DATE OF INJURY—MONTH DAY YEAR | 36b. HOUR

37a. PLACE OF INJURY (STREET AND NUMBER OR LOCATION AND CITY OR TOWN) | 37b. DISTANCE FROM PLACE OF INJURY TO USUAL RESIDENCE (ITEM 19) MILES | 38. WERE LABORATORY TESTS DONE FOR DRUGS OR TOXIC CHEMICALS (SPECIFY YES OR NO) | 39. WERE LABORATORY TESTS DONE FOR ALCOHOL (SPECIFY YES OR NO)

40. DESCRIBE HOW INJURY OCCURRED (ENTER DESCRIPTIVE OF EVENTS WHICH RESULTED IN INJURY. NATURE OF INJURY SHOULD BE ENTERED IN ITEM 29.)

STATE REGISTRAR

A | B | C | D | E | F

REV. 1-1-63 Form VS-11

When you are finished, break into small groups and discuss your experience.

II Epitaphs

In the play South Pacific, Bloody Mary sings, "You got to have a dream. If you don't have a dream, how you going to make that dream come true?"

Thinking ahead to what you would like to have accomplished and what you would like to be remembered for by the time of your death may help you to live a fuller life. Ben Franklin was still in his twenties when he wrote.

> The Body of Benjamin Franklin, Printer (Like the cover of an old book, Its contents torn out, and stripped of its lettering and gilding,) Lies here food for worms. Yet the work itself shall not be lost, For it will (as he believes) appear once more In a new and more beautiful edition corrected and amended by the Author.

Apparently he was striving more to turn a felicitous literary phrase than to express a dream, but what he did, he did well, and after all, he was only twenty-two at the time and had no more idea of what fantastic things he would do with his life than you do.

Write an obituary or epitaph for yourself (probably under 100 words) telling the world what your life and hopes meant. Try to include some lyric, figurative language, but your first priority should be on honesty--and dreams.

III ARCHY

Some years ago, Don Marquis (1972:20), a newspaper reporter, went to his office one morning so early that he was the first to arrive. He was startled, therefore, as he approached his desk, to hear the click of a typewriter key. Since there was obviously no one sitting there, you can imagine his state of mind when another key clicked. Doubting his own senses, wanting to run away from the unknown, the reporter's courage and curiosity won and he moved even closer. Incredible as it may seem, what he saw was a cockroach laboriously scaling the heights of the typewriter, then diving off and landing, head-first, on a key. A whole night of this excruciating labor had filled the sheet that Marquis had unthinkingly left in his machine. Obviously, the cockroach could not hit the upper-case key and a letter key simultaneously, so everything was written in lower-case. In fact, because the whole process was so tedious and painful, he had omitted all punctuation, and because his consciousness was addled by the cranial pounding he had subjected himself to, his continuity and coherence were poor. Since, as the Ancient Mariner said, "He prayeth best who loveth best/all things, both great and small," you can do a bit of karma yoga (selfless work) today by helping your six-legged brother. Proofread and revise the following for him.

expression is the need of my soul
i was once a vers libre bard
but i died and my soul went into the body of a cockroach
it has given me a new outlook upon life
i see things from the under side now
thank you for the apple peelings in the wastepaper basket
but your paste is getting stale icant eat it
there is a cat here called mehitabel i wish you would have
removed she nearly ate me the other night why dont she
catch rats that is what she is supposed to be for
there is a rat here she should get without delay

most of these rats here are just rats
but this rat is like me he has a human soul in him
he used to be a poet himself
night after night i have written poetry for you
on your typewriter
and this big brute of a rat who used to be a poet
comes out of his hole when it is done
and reads it and sniffs at it
he is jealous of my poetry
he used to make fun of it when we were both humans
he was a punk poet himself
and after he has read it he sneers
and then he eats it

I wish you would have mehitabel kill that rat
or get a cat that is on to her job
and i will write you a series of poems showing how things look
to a cockroach
that rats name is freddy
the next time freddy dies i hope he wont be a rat
but something smaller i hope i will be a rat
in the next transmigration and freddy a cockroach
i will teach him to sneer at my poetry then

dont you ever eat any sandwiches in your office
i havent had a crumb for i dont know how long
or a piece of ham or anthing but apple parings
and paste leave a piece of paper in your machine
every night you can call me archy

IV Voices from Beyond: Catching Spirits

In Spoon River Anthology (Masters, 1963), the author has the former citizens of a midwestern town speaking from the cemetery. Each one describes his own dominant traits, major life roles and experiences. Sometimes they are vain; often there is dramatic irony in our understanding them better than they understood themselves.

The following, like many other assignments in this book, is an exercise in empathy and imagination. "Be" one of your close relatives who has died. That person's name will be the title of your piece. Speak in the first person and look back on "your" life. Include some irony. It is not important that you knew the person intimately. I knew one of my grandfathers well; the other, the one I was named after, died years before I was born, so I had to "become" him from information given to me by relatives. What is important is that you catch their spirits.

Vincent D'Agrossa

From a village in Potenza we moved to France. At age 16 I was man enough to travel alone to New York, where I ran till my chest burned but could find no streets of gold. No matter. I found work and lived in Little Italy rooms where the beds never cooled and bedbug squashes flowered the walls. I studied history and religion and languages. As an interpreter I helped thousands of immigrants through the Ellis Island ordeal. Later, as the Supreme Court interpreter of Kings County, and in my evenings and weekends, I dedicated my life to helping others, helping the wave of Italian immigrants to organize politically and to climb up from the bottom rung of the pecking ladder. A cane, diamond tie pin and spats suit me. My enemies say I pontificate. They criticize me for having a lady friend, say I drove my wife to an early grave with child bearing and damaged my oldest daughter with my authoritarian ways. Nonsense. I had to be strong or history books would never have mentioned me.

Leonardo Pellettieri

I married a girl from my village, as almost everyone does, and we had babies, of course. There was sunshine there in Southern Italy, and they played on the patterned cobblestoned slopes, in the donkey droppings. But the floors were dirt and there was no work. So we rode a train five hours to Naples, and a boat 25 days to New York. I never took my family on a picnic or read a book. For 40 years I ran a fruit stand and then I died, as I lived, quietly, sleeping. What was it all for? What seeds did I sow? I don't know.

V This Time Around

Recent reports, both in the popular media and from a few scientists (Ross, 1977, Moody, 1976), state that reincarnation, which is believed by more than half the people of the world, is more than just superstition or wish fulfillment--it is a fact. Regardless of whatever doubts some of us may have, if we can suspend our disbelief and do this assignment as a creative, imaginative exercise, some interesting writing may emerge.

> All the world's a stage,
>
> And all the men and women merely players:
> They have their exits and their entrances;
> And one man in his time plays many parts,
> His acts being seven ages. . . .
>
> As You Like It, II. vii. 139

And you too are a player, wearing certain kinds of costumes, masks, makeup, to make people think you are young or old, or white, black, brown, male or female, etc. So write a script that will reveal the character you have chosen to be, this time around. Include stage settings and directions as needed.

A. Setting: An interview area on another plane of reality. A panel of very highly evolved Beings is listening to the case you are about to present.

B. Time: As many years ago as you are old.

C. Plot: You are applying for permission to be born into your current incarnation. Discuss with them:

D. Characters:

1. What kind of body, mind and spirit you have picked--dominant traits, assets and liabilities, you've chosen for yourself.

2. Your parents' dominant traits and why you have chosen them.

E. Exposition: Tell about opposite traits or experiences you had in a previous life that contributed to your picking this role.

F. Conflict: Your dominant life problem(s), i.e., your main "work" (not necessarily your profession or vocation) this time around.

G. Treatment: You can, of course, write anything from stark tragedy or melodrama to one big, cosmic joke. You're the author, right?

If you don't think you have "the information" you need to write this script, where can you get it? Meditate? Guided fantasy? Programmed dreaming? Right-brain creative fantasy? A regression hypnotist? An English tutor? A counselor?

NOTE: This assignment was inspired by "Coming Through the Rye," (Saroyan, 1942:389) an excellent little eight-page play. Read it not only for enjoyment and content, but for punctuation, stage directions and other script format.

Marie Phillips, Student

I WOULD LIKE TO TRY IT AGAIN

Characters

Marie L. Phillips
Supreme Being No. One
Supreme Being No. Two
Supreme Being No. Three

PLACE: An interview area on another plane of reality.

TIME: Early October, 1949.

As the scene opens Marie is standing before a judge's bench occupied by Supreme Being No. One. Supreme Beings Nos. Two and Three are seated behind an elongated table to the left of Marie. The only other furniture in the room is a wooden, ladder-back chair. There are no other occupants in the room. The only color in the room emanates from Marie's aura.

SUPREME BEING NO. ONE (expressionlessly staring at Marie). Please submit your case for reincarnation.

MARIE (laughing). Well, I hardly know where to begin. Every time I come up before you guys I get in trouble. I really don't want to louse this life up either. I've kind of had my fill of being all those creepy bugs. Of course, this last time wasn't exactly what I had in mind either.

SUPREME BEING NO. THREE (stifling a yawn). Miss Phillips, we have many other people to judge today and would appreciate it if you would keep to the point.

MARIE. But, I really am trying. Honest. I know you guys are busy but it's very difficult to do this right.

SUPREME BEING NO. TWO. Yes, Miss Phillips, we understand your plight. After reviewing your past lives, it is apparent that you have difficulty with your presentations. I see you have been an ant, a waterbug, a gopher, and several other kinds of animals previously. In fact, your last life was the first human opportunity you have experienced.

MARIE (rolling eyes upwards). Yeah! My first human time and what did I pull--a man.

SUPREME BEING NO. ONE. Didn't you want to be a man on your last life?

MARIE. Hell no! I didn't have any choice in the matter. You guys said there was a shortage due to war and sent me down as a male. Ugh! I don't want to go through that again.

SUPREME BEING NO. THREE. I infer from your last statement that you would like to be a woman in this incarnation.

MARIE (winking). You guessed it. This time I want to do things right. I've got a super life all lined up, so just say the word.

SUPREME BEING NO. ONE. I believe you are forgetting a few formalities. We have not actually heard your presentation yet. Please continue.

MARIE (animated expression). I guess the first thing I should tell you about is who I'll be. Of course, you can tell my name from your docket. I thought Marie Phillips would suit me just fine. It's not the best name down there, but it sure isn't the worst. Have you heard some of the names they've got down there? I met this other being who wants to be Ernestine Schmuckle. I couldn't believe it. And then there was this guy I met last time who . . .

SUPREME BEING NO. ONE (showing the slightest glimmer in his aura). Enough. We are well aware of the names that exist in the other world. Please describe the parents you have chosen.

MARIE. They are just great. I can't wait to get down there and join them because they are certainly my type of people.

SUPREME BEING NO. THREE. Would you please be a little more accurate in your description.

MARIE. Certainly. Both the mother and father I have chosen are intelligent, but they're not in the genius category. I thought I shouldn't jump into super intelligence right away. Mr. and Mrs. Phillips have the practical intelligence that other beings are always suggesting I lack. I am sure with their help I would learn moral values and judgment.

SUPREME BEING NO. TWO (shaking his head). I am sure we would all appreciate that. Anything you learn will be a blessing to us all.

MARIE (giggling). Well, you could be right.

SUPREME BEING NO. TWO. What other characteristics do your prospective parents possess?

MARIE (ambling around the room). They are both stubborn at times. Since I can be very stubborn myself, it should be very interesting. I think we will be good for each other and maybe we can all learn to curb our mule-headedness. (I have had some very good friends who were mules.) Mr. and Mrs. Phillips are also fair-minded. We all know that it takes someone fair-minded to put up with my being.

SUPREME EEING NO. ONE. Exactly. Pray, continue.

MARIE (alighting on the chair). Of course, I haven't mentioned their most important asset. They are in love. From my meager view of the other world, I believe love can be the single, greatest force. I would like to spend my next life among people who really love each other so that I may learn about this wonderful, mysterious force.

SUPREME BEING NO. THREE. I am astounded that you realize the force of love. I am also most pleased that you do.

SUPREME BEING NO. ONE. What kind of traits have you chosen for yourself?

MARIE (hugging the chair back). I would like to be an average-height female, and Mr. and Mrs. Phillips should help me fulfill this wish. I plan to take after my prospective father when it comes to physical build. After seeing the way busty women are treated, I have decided to play it cautiously. I think just a hint of a bustline will suit my purposes. Besides, a well-endowed bosom can present problems as one grows older, from my observations. I remember the

remarks I used to make when I was a man, and I am sure I am following the wisest course. After a few more lives, I will be better equipped to handle a more radical body. For the present I had better try a gradual transition between the male and female body.

SUPREME BEING NO. ONE. You seem to have thought this over carefully. What other characteristics have you selected?

MARIE. I want to be average in appearance. I think if I am beautiful I will be distracted from many of life's experiences. It will be easier for me to study and understand the emotional forces in the other world if I am not out of the ordinary. I am afraid vanity pushes me to be other than ugly. (After being so many bugs, I would like to be a little above repulsive. People have tried to squish me too many times in the past.)

SUPREME BEING NO. TWO. I think we should hear your views on your future. What vocation do you plan to follow?

MARIE (sitting demurely). I really haven't got one. I know I am supposed to but I haven't made up my mind. There are so many things to do that I thought I would play it by ear. If you agree, I will get an education and move from there. I really think it takes all the excitement out of the life if you plan it all ahead. I am sure my prospective parents will help me when the time comes.

SUPREME BEING NO. ONE (emanating a spark of interest). This is most irregular. You really should choose a goal now.

MARIE (pleadingly). I know. I will think of something. Wait! I've got it! I will study men and women and their involvement with life. It is a broad undertaking but one which would be very fulfilling. I am sure it will help me evolve to a higher state in my next life. Someday I may even evolve from student to instructor.

SUPREME BEING NO. TWO (glaringly). What did you say?

MARIE (quietly). I only said it to break the atmosphere. I realize that I overstepped the limits.

SUPREME BEING NO. ONE. Have you anything else to add to your presentation?

MARIE. Not really. I know I am always making mistakes but I can do better this time. I want to have the experience of being a woman--an intelligent woman. I realize I am a little scatterbrained at times but give me a chance to improve.

SUPREME BEING NO ONE. Your presentation has not been extremely professional, but it does have some merit. Since you were a man before, I understand your desire for a change. Although some of your comments deserve a life as a bug again, I am going to give you a chance. Your reincarnation is granted.

MARIE (very excited). Thank you. Thank you. I promise I won't let you down. I really shouldn't have any problems this time. If I survived being a man, I am sure I can handle being a woman. I just hope my parents can handle me.

(Humming to herself as she exits.)

Cathryn Taylor, Student

WHAT AM I DOING HERE?

The stage is completely dark except for four small spotlights focused on the faces of the four people sitting there. The people are dressed completely in black; their faces have no make-up. They sit at random upon the stage. They are beings on another level of existence, pure spirit, and for them form does not exist. The form must be left to the imagination of the viewer, for it all takes place beyond the perception of his finite mind.

I am one of those beings. I am what I have been, what I am now, what I will always be. I have stopped eternity at one point along the illusive chain of time to question why this body, this ego, in which I am now imprisoned, cries and laughs and hates and loves as it does. In this place I can be the essence of my being. I can know the secret of the universe.

But now I feel the need to exist on the lower levels again. I am with the three who guide the many souls in their physical, mental and spiritual development. They will grant me passage to my prison. I do not ask their permission; I only share with them the knowledge that I have gathered and hope to gather in the journey of my soul.

Me: I am prepared to be born again into material existence. I have chosen the time and place on planet Earth to begin this new life.

#1: What potentialities have you chosen for yourself in creating the lesson you wish to learn?

Me: I have decided to be female; I need to be allowed to express my emotional nature to the fullest extent. My emotions will be fairly unstable. I will be overly sensitive to enable myself to keenly feel the greatest sadness and joy life can offer. My body will be less than perfect; beautiful enough to be accepted by others but marked enough to cause me discontent. My body and emotions will directly affect each other to doubly bind me to my material illusions. In contrast, my mind will be rational and intelligent with a good ability to reach philosophical understandings. Above it all, my spiritual nature will be strong enough to be heard through the chaos and help me in my great emotional trials. But it will never be capable of dominating my material ties.

#1: And what kind of people have you chosen for the ones who will give you birth on that plane of existence and shape your ability to deal with that world?

Me: The woman is a person plagued by a nervous emotional state and physical ills that are related to her emotions. She will be a loving mother to her children but find it hard to get beyond her own problems to give them the understanding and acceptance they need. She will always long for the material wealth and understanding her husband cannot give her and always feel that life has cheated her. Her strength of character will not be utilized and she will always seem to be a victim of her circumstances.

The man is of a spiritual nature and will devote his life to serving his Christian god and his people. He will provide material needs adquately for

his family although the material world will not be of great importance to him. He is intelligent and rational but will be incapable of meeting the deep emotional needs of his wife and children. He embodies truth and goodness but does not understand some of the more basic human needs when it involves himself and those closest to him.

#2: For what purpose have you chosen these things that will influence your life?

Me: I want to experience this material life with the intensity of my emotions, to know guilt, despair, reflection, love, and happiness with all of my being. I need to feel the effect that my life will have on the people around me and the effect that they will have on me. I will react to most of the life situations I come in contact with, with incredible emotional energy, both positive and negative. My parents will greatly shape the basic conflict between my desire for personal and material satisfaction and my desire for loving and serving those around me. This will be the lifetime in which my spirituality will begin to manifest itself on the material plane in the form of intellectual understanding. I will find only transitory happiness in satisfying myself but will be unable to completely free myself of body and emotion to find the spirituality that I know can bring me peace and happiness and the ability to love.

#3: What occurred in your last life that made you decide on this particular lesson?

Me: In my last life I was a handsome, charming man, born into wealth. I never worked for anything; my life was total ease. Men envied me and women worshipped me. The world was my plaything and I used everyone and everything in it to my own advantage. I can't begin to name the people I hurt and destroyed through my own greed and selfishness. I didn't know love or hate or pain or pleasure; I only knew how to exist and meet my own worldly needs. Just before I died, the veil of the material world was lifted and I saw the ugliness and illusion in which I had lived. By then I could do nothing to right that life. I still carry the desire and need to learn love and compassion with me now. I do not want to be oblivious to life this time, so I must be able to feel, and I must feel conflict to strive for truth and understanding.

#3: You are learning your lessons well. This next incarnation will be trying but we will be with you to help you through if you will only open your mind to us. Go in good faith with the blessings of the eternal in your heart and come back to us in your own time, a wiser and more loving soul.

RECOMMENDED

Franklin, Benjamin, 1967, Home Book of Quotations, 10th ed; ed. Burton Stevenson, N.Y.: Dodd, Mead and Co.

Friedman, Bruce Jay, 1971, Steambath: A play, a brilliantly-written tragicosmedy, N.Y., Knopf.

Marquis, Don, 1972, The Lives and Times of Archy and Mehitabel, N.Y.: Noble and Noble.

Masters, Edgar Lee, 1963, Spoon River Anthology, N.Y.: Macmillan.

Film, "Spoon River Anthology," (See Appendix C).

Moody, Raymond A., Jr., M.D., 1976, Life After Life: Actual case histories that reveal there is life after death, N.Y.: Bantam Books.

Ross, Elizabeth Kubler, M.D., 1977, "Death Does Not Exist" in Journal of Holistic Health, ed. by Leonard Pellettiri, San Diego: Association for Holistic Health.

Saroyan, William, 1942, "Coming Through the Rye" in Razzle Dazzle, N.Y.: Harcourt, Brace and Co.

Tolstoy, Leo, 1960, The Death of Ivan Ilych and Other Stories, N.Y.: New American Library.

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Unit Nine: Term Papers

Term Papers

The universe, obviously, is not the simple machine that some scientists thought it was. To go on with your college career without taking this new information into account would make as much sense as for a student in the year 1905 to study transportation without considering the possible effects of automobiles and planes, or to go on studying geography from maps, teachers and books that still insist that the earth is flat.

Your term paper library research assignment, therefore, is to choose a topic--a hobby or interest, if you like, but better yet your career major or minor--and explore it from a New-Age perspective. For example:

If you are interested in	Explore
healing (nursing, doctoring, dentistry, chiropractic, massage, etc.)	Holistic Health
teaching, social work, psychology or parenting	Transpersonal psychology and education, The Magical Child, The Natural Mind, The Psychology of Consciousness
English	The English Alphabet--Its Mystical Construction, Hesse, William Blake, Tolstoy
becoming a mother	Dr. LeBoyer and his consciousness-altering delivery room environment, The Centering Book, rebirthing
physics, engineering, mathematics	The Tao of Physics, Kirlian Aura, Medium, the Mystic and the Physicist, biofeedback
athletics	The Inner Game of Tennis, Zen and the Art of Archery, The Ultimate Athlete, Yoga and the Athlete
diet, nutrition and eating	Diet for a Small Planet, Loving Your Body, Psychodietetics
anthropology	Rolling Thunder, Castaneda, Psychic Archaeology, Tibetan Book of the Dead
becoming a more healthy, happy, holy human being	Lazy Man's Guide to Enlightenment, The Only Dance there Is, Be Here Now, Handbook to Higher Consciousness, Creative Dreaming, meditation, Science of Mind
biology	Biology of the Spirit, Lives of a Cell, The Immense Journey

law, economics, politics or business	The Human Prospect, Macropolitics, Small Is Beautiful, Think and Grow Rich
philosophy	Alan Watts, Baba Ram Das, 2150 A.D., Zen, American Book of the Dead
the arts	Creativity, the chakras, mandalas
parapsychology	telepathy, distant viewing, clairvoyance, astral travel, psychokinesis, trance mediums, Psychic Exploration, Helping Yourself with ESP

These are just a few suggestions. You and the library will come up with many more. Virtually any topic is acceptable, provided you include some examination of it from a macro (enlightened) perspective. Why do I insist on this? Because our planet is in danger of being destroyed by micro (narrow, selfish) perspectives.

Appendixes

Appendix A - Semantics

"But should you be doing this sort of thing in an English class?" someone always asks.

Notice how the word "but" cancels out everything that has come before it. When someone says, "I like you, but . . .," watch out; you're about to find out at least one reason he doesn't like you. Secondly, notice the nature of questions. Occasionally they are authentic requests for some kind of input ("Have you got a match? What time is it? What's a present-particpal sentence?"). That is one person's "adult" curiously gathering data from another. Such honest, congruent questions deserve honest answers. More often, unfortunately, questions have a Parent-to-Child cross-examination quality to them, and that Parent word "should" reinforces my suspicions. They are disguised statements of disapproval, as becomes evident by the fact that regardless of what I answer, the next statement has the ring of a trap closing on me and a tone of "Ha! I've got you, you son-of-a-gun," and I've lost another win-lose game I didn't even know I was getting into.

My answer to such a question, therefore, is something like, "I'm feeling a little insecure right now, as if you're one up on me, as if you know something I don't know. I'd like to hear the statement behind that question."

Then, if I'm lucky, I'll get some sort of first-person ("I" statement instead of "you" statement) account of how the speaker feels about his subject, and I'll feel less defensive. Then I can ask him what he thinks we "should" be doing, and, if possible, I can help him, in class or out, to satisfy his need for more rhetorical structure or whatever.

Appendix B - A New-Age Glossary

A

ajna - the point between the eyebrows; third eye; sixth of the seven chakras; actually located in the midbrain, related to the thalamus.

asana - yogic posture; seat; See Hatha Yoga.

ashram - monastic retreat, usually directed by a guru.

Atman - Soul-Spirit; individualized Brahman.

avatar - (lit. to come from without) an incarnation of the Supreme Lord in human form, e.g., Christ, Krishna, Rama, Zoroaster, Buddha.

B

bardo - the state between death and rebirth.

bhajan - singing of holy songs; devotional music.

brahmacharya - (lit. to live in Brahma) sexual continence (a frequent meaning).

Brahman - the absolute one from which all else emanates; Ultimate Reality.

C

chakras - (lit. wheels) psychic energy vortices in the body.

Chakras	Location	Psychologist Most Associated With	Sanskrit
1. Security	Near Anus	Janov	Muladhara
2. Sensation	Near Genitals	Freud	Svadhisthana
3. Power	3" Below Navel	Adler	Manipura
4. Love	Chest	Jung	Anahata
5. Cornucopia	Throat	-	Visuddha
6. Cosmic	"Third Eye"	-	Ajna
7. Unity	Crown	-	Sahasrara

chela - disciple.

clairvoyance - "seeing" objects or scenes that are not visible to the eyes.

D

Dharma - Universal Law; the Way.

E

ESP - extra-sensory perception, which includes telepathy, clairvoyance and psychokinesis.

G

gasho - a bow in reverence to another being with the understanding of the essential Buddha nature in all sentient beings.

guru - spiritual guide or teacher.

K

karma - (lit. action) the law of cause and effect; the apparent spread of energy through thoughts, words and deeds.

kinhin - walking meditation practice in Zen Buddhism.

kirtan - repetition in song of the Names of God.

koan - meditation exercise in question or paradox form used in Rinzai Zen practice.

kundalini - energy channeled from the base of the spine; aroused like a serpent by various yoga exercises to light the chakra lamps of consciousness.

L

lama - teacher

M

Mahamudra - the union of opposites; the Middle Path; the Great Gesture; the Great Symbol.

Mahayana - the Great Vehicle or High Way of northern Buddhism, Tibetan, Chinese and Japanese.

maithuna - the practice of yab-yum (sexual intercourse in which the woman sits astride the man facing him).

mandala - (lit. a circle) a geometric and psychometric arrangement of lines, forms and colors, used as a vehicle for meditation.

mantra - words, syllables or phrases manifested to effect psychic states by sounding the chakras.

ma a - the phenomenal world; illusion.

meditate - 1. (Webster's Collegiate) to reflect on or muse over: contemplate. syn. see ponder.
2. (A meditator's definition) to empty the mind, or to fill the mind with a single sound (mantra) or image (mandala) in order to alter the state of consciousness (e.g., from left-brain to right-brain, from beta to alpha or theta, from a lower chakra to a higher--and/or for no goal at all.

mudra - a gesture of the fingers or hands or limbs, used to affect prana.

N

nirvakalpa samadhi - the highest superconscious, formless state, in which there is no distinction between subject and object.

nirvana - at one-ment with the all and everything, the everything and no-thing; beyond karma.

noetics - the scientific study of consciousness.

O

OM(AUM) - the sum total of all energy; the first cause; all-pervading sound.

P

pandit - a learned man.

parapsychology - the scientific study of ESP (extra-sensory perception). See ESP.

pran(a) - life energy.

pranayama - control of prana through control of breathing.

precognition - knowing of future events.

psychokinesis - movement of physical objects by the mind without use of physical means.

psychotronics - the science of ecology and consciousness.

R

Rimpoche - (lit. Precious One) title accorded high lamas

roshi - (lit. garbage can) a zen guide.

S

sadhak - a spiritual aspirant doing sadhana; a student

sadhana - a spiritual way, work, or exercise.

sadhu - a full-time worker; a holy man.

samadhi - oneness of mind; undistracted union of subject and object.

samsara - the repetitious cycle of birth-death-rebirth.

sanyasi - a renunciate; a mendicant monk in ochre robe.

Sat Chit Ananda - complete Being-Knowledge-Bliss; our true nature; reality.

Satsang (Sangha) - communion or community of Workers on the Way. (Sat Guru - Sat Sang - Sat Seva: pure guide - pure companion - pure service).

Siva - the dancing destroyer (of ego).

T

Tao - the way and The Way

Tantra Yoga - the yoga of using the senses to go beyond the senses; often called the Rapid Path.

telekinesis - same as psychokinesis; moving physical objects by mind force.

telepathy - "mind reading"; communicating without the use of the usual channels of sense.

tratak - the discipline of gazing at and "grokking" a seed object such as a candle flame, a flower, the Sun.

V

vairag - the falling away of worldly desires.

Vishnu - the Preserver; incarnated as Rama, Krishna, Buddha, Jesus.

Y

yoga - a yoke; union; making straight the Path through which God realizes Himself.

INTEGRAL YOGA

Integral Yoga is a synthesis of the various branches of Yoga. It is designed to bring about the harmonious development of every aspect of the individual: physical, emotional, intellectual, and spiritual.

HATHA YOGA (ha-sun, tha-moon) work with the body, consisting of breath control (pranayama), relaxation, cleansing practices (kriyas), proper diet, and mental concentration to purify and strengthen all of the body systems.

RAJA YOGA is the path of concentration, meditation, and control of the mind. Through ethical development and meditative techniques, the thoughts are stilled and the mind is made serene, ultimately leading to the state of Samadhi or liberation.

JAPA YOGA (a part of Raja Yoga) is the concentrated mental repetition of a mantra - a sound of one or more syllables representing a particular aspect of the Divine. The practice of Japa brings the mind in tune with the Divine vibration.

KARMA YOGA is the path of realization through selfless service. The Karma Yogi purifies the mind and heart by performing duty without attachment to the fruits of the actions, losing the identity as doer and becoming a conscious instrument of the Divine Will.

BHAKTI YOGA is the path of love and devotion to God, to a spiritual teacher, or to an incarnation of the Divine. By constant loving and faith, the individual transcends his limited ego, and attains union.

JNANA YOGA is the path of knowledge arrived at through reasoning and discrimination. It consists of study, self-analysis and awareness. The Jnani Yogi gains knowledge of the Self by coming to identify with the body, mind and ego.

Z

zazen - zen meditation; being in the natural state; ceasing conceptual activity.

zendo - the place where zazen is practiced.

Appendix C - FILMS

HARTLEY FILMS FOR A NEW AGE

ON THE NEW CONSCIOUSNESS OF THE WEST:

PSYCHICS, SAINTS AND SCIENTISTS - Leading scientists explore parapsychology . . . telepathy . . . faith healing . . . religious experience.
33 min. color sale: $350 rental: $40

POTENTIALLY YOURS: TECHNIQUES FOR GROWTH - Humanistic psychology . . . lively techniques for developing human potential.
31 min. color sale: $350 rental: $40

INNERSPACES - Capt. Edgar D. Mitchell, Apollo 14 Astronaut, sixth man to set foot on the moon, conducted telepathy experiments from outer space and is now exploring the "Inner Spaces" of the mind.
28 min. color sale: $300 rental: $35

THE ULTIMATE MYSTERY - Astronaut Edgar D. Mitchell presents remarkable scientific data supporting the claims of mystics through the ages that there is a oneness to all living things.
40 min. color sale: $400 rental: $45

BIOFEEDBACK: THE YOGA OF THE WEST - Dr. Elmer Green of the Minninger Foundation and his team of scientists, explore the mind's ability to control the body.
40 min. color sale: $400 rental: $45

ON THE ANCIENT WISDOM OF THE EAST:

EVOLUTION OF A YOGI - Baba Ram Dass, from LSD at Harvard to Raja Yoga and beyond.
28 min. color sale: $300 rental: $35

THE ILLUSION OF SEPARATENESS - Ram Dass lectures on universal oneness. Companion to the above.
28 min. b/w sale: $200 rental: $25

ISLAMIC MYSTICISM: THE SUFI WAY - With Prof. Huston Smith from Morocco to India to study Muslim ritual and Sufism.
28 min. color sale: $300 rental: $35

REQUIEM FOR A FAITH - Award-winning classic with Prof. Huston Smith on Tibetan Buddhism.
28 min. color sale: $300 rental: $35

MEDITATION CRYSTALLIZED: LAMA GOVINDA ON TIBETAN ART - Mandalas and paintings as a guide to meditation.
14 min. color sale: $200 rental: $25

STAIRWAYS TO THE MAYAN GODS - Prof. Joseph Campbell, author of "Masks of the Gods," explores the mythology and spectacular cities of the ancient Maya of Mexico and Central America.
28 min. color sale: $300 rental: $35

FLOWING WITH THE TAO - Alan Watts, America's foremost interpreter of Eastern thought, explores the nature of reality as illustrated in the flowing forms of water.
14 min. color sale: $200 rental: $25

BUDDHISM, MAN AND NATURE - Alan Watts probes more deeply into the philosophy of the interrelationship of man and nature.
14 min. color sale: $200 rental: $25

ZEN AND NOW - Alan Watts emphasizes the Zen philosophy of living daily in the NOW--developing our sensory awareness and appreciating the beauty in our own backyard.
14 min. color sale: $200 rental: $25

MOOD OF ZEN - Alan Watts explains some of the basic teachings of Zen while the camera captures the beauty of Japan.
14 min. color sale: $200 rental: $25

FLOW OF ZEN - Alan Watts on Zen Buddhism, comparing the qualities of water with the human qualities produced by Zen and meditation.
14 min. color sale: $200 rental: $25

THE ART OF MEDITATION - Alan Watts' guide to meditation . . . how to sit, how to breathe, how to use a mantra.
28 min. color sale: $300 rental: $35

CHRISTIAN MYSTICISM AND THE MONASTIC LIFE - Another in our series on the great religions of the world. Filmed in the great monasteries of Europe and America, both Catholic and Protestant, with the recurrent theme of all the Western mystics that love leads to enlightenment.
20 min. color sale: $275 rental: $30

LATEST RELEASES:

HINDUISM AND THE SONG OF GOD - India is the background for Hindu concepts as expressed in the Bhagavad Gita . . . our purpose in life, the 4 yogas, the law of Karma, the 4 stages of life. Winner of Cine Gold Eagle.
30 min. color sale: $325 rental: $35

SACRED TRANCES OF BALI AND JAVA - Invisible spirits enter the bodies of trancers, who perform supernormal feats . . . walking on fire, piercing cheeks with pins, rolling on broken glass.
30 min. color sale: $325 rental: $35

BALI: THE MASK OF RANGDA - The link between man and God, conscious and unconscious, acted out in elaborate ceremonies to exorcise violence and preserve "the spirit of cooperation."
30 min. color sale: $325 rental: $35

TIBETAN MEDICINE - A Buddhist approach to healing both the physical and the psychic being, the patient rather than the disease.
30 min. color sale: $325 rental: $35

A HOLISTIC APPROACH IN MEDICINE - Holistic healing treats the whole person-body, mind and spirit and seeks to prevent illness and maintain health. Acupuncture, biofeedback, psychic healing, nutrition, etc.
35 min. color sale: $400 rental: $45

EXPANDING THE LIMITS OF CONSCIOUSNESS - Surveys practical applications of altered states of consciousness by doctors, teachers, musicians and psychics.
32 min. color sale: $350 rental: $40

MEDITATION: THE INWARD JOURNEY - Explores Buddhist, Sufi and Christian techniques for this inward journey. A journey which, when successful, enables the traveler to see himself as if he were someone else and others as if they were himself.
20 min. color sale: $275 rental: $30 sources for above films: Hartley Prod., Inc., Cat Rock Rd., Cos Cob, CT 06807. 203/869-1818

FILMS ON PARAPSYCHOLOGY

COMPILED BY AMERICAN SOCIETY FOR PSYCHICAL RESEARCH, INC.
5 West 73rd Street, New York, N.Y. 10023

BRITISH PSYCHIC, COOKSON - Filmed by John Cutten
color source: John Cutten

ESP: THE HUMAN X FACTOR - Reporter visits the Duke University Parapsychology Laboratory and films subjects being tested for clairvoyance, precognition and PK. J. B. Rhine discusses parapsychology.
30 min. b/w (1967) sale: $125 rent: $15
source: Indiana University Audio-Visual Center

AN EXPERIMENT WITH CROISET - Conducted and filmed by Jule Eisenbud.
30 min. b/w rent: $40 plus postage; returnable
$25 deposit, refunded if film returned in good condition.
source: Eisenbud

FACT OR FANTASY - A series. Presents stories of mental phenomena that cannot be explained.
source: Basch

GARDNER MURPHY, PT. 2 - Discusses his relationship to psychologist Louis Stern. Talks about measuring uniqueness of personality, subliminal perception, ESP, sensory deprivation and hallucinogenic drugs.
50 min. b/w (1964) source: Macmillan (CCM) Films

INVISIBLE INFLUENCES
52 min. color sale: $650 rent: $65 (3 days)
source: Mediavision

J. B. RHINE DISCUSSES ESP, PTS. 1 and 2, #UH 136 & 137.
sale: $450 each rent: $30 source: Macmillan (CCM) Films

MATTHEW MANNING--STUDY OF A PSYCHIC - Manning demonstrates and discusses his abilities.
27 min. color (1975) sale: $375 rent: $50
source: Bruce Raymond

OCCULT--FACT OR FRAUD? - Explores young people's interest in the occult. Interviews with Colin Wilson, a witch and others.
source: Document Associates

PADRE PIO--WAS HE A SAINT? - Interviews with people who claim to have been cured by Padre Pio and with a psychiatrist who confesses profound uncertainty as to how Padre Pio acquired the stigmata, since they do not seem self-induced.
51 min. color (1972) Produced by BBC-TV
source: Time-Life Films

PHILIP: THE IMAGINARY GHOST - Depicts how a group at the Toronto S.P.R. used a "home circle" to develop a technique for generating paranormal physical phenomena--sounds and movements of objects in full light--during their efforts to make their own ghost.
15 min. color sale: $225 rent: $40
source: Bruce Raymond

RE!NCARNATION - Features flashes of deja vu and words of famous writers on reincarnation.
27 min. color source: Talking Picture Service

STRANGE WORLD OF TED SERIOS - Filmed and narrated by Jule Eisenbud.
25 min. color rent: $40 plus postage; returnable $25 deposit, refunded if film returned in good condition.
source: Eisenbud

SOURCES FOR PARAPSYCHOLOGY FILMS:

Basch Radio & Television
25 West 45th Street
New York, NY 10036

Cutten, John
22 Belsize Park, Hampstead
London NW 3 4 DH

Document Associates
573 Church St.
Toronto 285, Ontario, Canada

Eisenbud, Jule
4634 East Sixth Ave.
Denver, CO 80220

Indiana University
Audio-Visual Center
Bloomington, IN 47401

Macmillan (CCM) Films, Inc.
34 MacQuesten Parkway, South
Mt. Vernon, NY 10550

Mediavision, Inc.
17 Hazelton Ave.
Toronto M5R 2E 1 Ontario, Canada

Modern Talking Picture Service
1212 Ave. of the Americas
New York, NY 10036

Raymond, Bruce Ltd.
207 Queens Quay West, Suite 510
Toronto M5 J I A 7, Ontario, Canada

Time-Life Films
16-mm Department
43 West 16th St.
New York, NY 10011

FILMS/NUTRITION

DIET FOR A SMALL PLANET - Features the young authoress of the famous book.
28 min. (1973) source: Bullfrog Films, Box 114
Milford Square, PA 18935

EAT, DRINK AND BE WARY - A middle-of-the-road approach.
21 min. source: Churchill Films
662 North Robertson Blvd.
Los Angeles, CA 90069

HUNGER - Animated Kafkaesque allegory of gluttony in a starving world.
11½ min. source: National Film Board of Canada
Learning Corp. of America
1350 Ave. of the Americas
New York, NY 10019

FILMS/MISCELLANEOUS

ACUPUNCTURE: AN EXPLORATION
17 min. source: Film Fair Communications
10900 Ventura Blvd.
Studio City, CA 91604
213/985-0244

ACUPUNCTURE - Some history of acupuncture given . . . treatment of patient . . . surgery performed in China . . . pros and cons discussed.
26 min. color source: Films, Inc.
1144 Wilmette Ave.
Wilmette, IL 60091

ACUPUNCTURE AND SURGERY IN THE PEOPLE'S REPUBLIC OF CHINA - Too gory for general audiences.
40 min. rental: $34 An NBC Film
source: Films, Inc.
733 Green Bay Rd.
Wilmette, IL 60091

THE AMERICAN INDIAN AS SEEN BY D. H. LAWRENCE - Aldous Huxley narrates and reads from Lawrence's writings about the spiritual values of the Southwest Indians. Excellent photography.
14 min. source: Coronet Instructional Materials
12841 Martha Ann Ave.
Los Alamitos, CA 90720

COME TO YOUR SENSES - Excellent experiential spiritual film. A chakra opener. Bernard Gunther and others.
85 min. rental: $100 source: Cinema Center Films
4024 Radford Ave.
N. Hollywood, CA 91604

THE CAVE - 1974 Orson Wells tells Plato's parable.
10 min. source: Counterpoint Films
14622 Lanark
Van Nuys, CA 91402 (213) 997-7500

A GREAT TREASURE HOUSE: MEDICINE IN CHINA - Herbalism, acupuncture, "barefoot doctors," traditional, modern and political approaches to health.
24 min. (1973) source: Time-Life Films, Paramus, NJ 201/843-4545

HAIKU - A very simple Zen approach to heightened awareness.
7 min. rental: $10 source: Oxford Films, Inc.
1136 Los Palmas Ave.
Hollywood, CA 90038
213/461-9231

HANGMAN - Animated allegory about coexistence and interdependence. Slightly macabre but an award winner.
12 min. source: McGraw-Hills Films
1221 Ave. of the Americas
New York, NY 10020

INSIDE THE WORLD OF YOUR DREAMS - Dream research and parapsychology.
50 min. rental: $75 (Specify Unabridged Version)
source: Independent TV Corp.
555 Madison Ave.
New York City, NY 10022

LEO BEUERMAN - The life of this seriously handicapped man evokes deep questions and discussions about incarnation, health and the universe.
13 min. source: Centron Educational Films
1255 Post St., Suite 652
San Francisco, CA 94109

PARABLE OF THE CAVE - Award-winning animated version of Plato's story of illusion and reality. Narrated by Orsen Wells.
10 min. source: Counterpoint Films
14622 Lanark
Van Nuys, CA 91402
213/997-7500

POWERS OF TEN - Astronomy--Mandala-like galaxies alter the consciousness of viewers.
9 min. rental: $20 source: Pyramid Films, Box 1048
Santa Monica, CA 90406

THE SEARCH FOR SOMETHING ELSE - Made for NBC, this film surveys our nation's current spiritual quest.
54 min. rental: $40 (documentary, 1976)
source: Films, Inc.
733 Green Bay Rd.
Wilmette, IL 60091

SEARCHING EYE - A humanistic sensory-awareness curiosity turn-on.
18 min. rental: $25 source: Pyramid Films, Box 1048
Santa Monica, CA 90406

SKI: THE OUTER LIMITS - Both the skiing and the photography employ full use of body, mind and spirit.
25 min. rental: $15 source: Pyramid Films, Box 1048
Santa Monica, CA 90406

SPOON RIVER ANTHOLOGY - Poetic character cameos from a small-town cemetery.
21 min. rental: $24 source: BFA Educational Media
2211 Michigan Ave.
Santa Monica, CA 90404

UNIVERSAL FLAME - Mysticism through the ages.
30 min. Free (Made by Hartley for Theosophical Society)
source: Quest Films
P. O. Box 270
Wheaton, IL 60187

WHY MAN CREATES - A creative, child-like, humanistic celebration of creativity.
25 min. source: Pyramid Films, Box 1048
Santa Monica, CA 90406

WORK AS PLAY - Delightful lecture by Alan Watts, Eastern Philosopher, author, cosmic humorist.
25 min rental: $45 source: Electronic University
Box 361
Mill Valley, CA 94941

D. Results

Paraphrasing Maslow, who, with Sutich, founded transpersonal psychology, Keen (1974:57) says that man longs to transcend his aloneness and belong to the cosmos, and satisfying secular needs is not enough.

"Like William James and Carl Jung before him, he was struck by the idea that normality and the one-dimensional consciousness of secular society were adequate ideals only for those unimaginative persons who sought a minimal adjustment to the savage glory of the human condition." (Ibid.)

Keen's point is well taken. There are students - a minority - who object strongly to transpersonal applications in freshman English. The description in the Grossmont catalog mentions only the mechanics of the course and they want nothing more. Efforts to date to have the administrators revise the catalog have not yet been successful. Since the negativity of this vocal minority can disrupt the composure and harmony that is so necessary in transpersonal experiences, it is best to arrange private contracts with them in office conferences or, if necessary, to assist them to transfer to traditional classes. They are, after all, citizens in a secular culture, Keen says (1974:57), that makes us ashamed to experience the sublime, an Apollonian culture that distrusts the more Dionysian new psychology that does, indeed, threaten their world view.

The majority of students, however, receive the new approach well. If they are at all successful in their first attempts to meditate and fantasize, their consciousness is raised, thereby helping them to cope more effectively with whatever comes next.

The following student comments are characteristic: *I've enjoyed this class immensely because it has opened many new doors for me.

*I am taking a lot with me. I am taking a complete body instead of just the head I walked in with. I am taking memories which will last as long as my brain. I am taking the ability to recognize the feeling of my five senses. I am taking love. I am taking other people.

*I think that in a way it has changed my life. Before I read 2150 A.D. I had never even known about Macro Philosophy. I found the peace and serenity of being alone and just letting my thoug'ts flow. I learned about sentences and paragraphs and spelling also, but to me the most important things that I learned were the insights that I got on life, living, and my own feelings.

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$\cdot \frac{\partial}{\partial \vec{v}} \int_0^\infty \vec{E}_H(-\vec{K}', -\Omega') \cdot \frac{\partial}{\partial \vec{v}}$
$\omega) \cdot \frac{\partial}{\partial \vec{v}} f_{0e} \exp[-i\varphi_0(\tau) - \eta\tau] d\tau$
$\frac{e}{m}\Big)^3 \int_0^\infty \sum_{\vec{K}'} \vec{E}_H(\vec{K}', \Omega') \cdot \frac{\partial}{\partial \vec{v}} \int_0^\infty$
$\cdot \frac{\partial}{\partial \vec{v}} \int_0^\infty \vec{E}$
$\times \exp[-i\varphi_1(\tau'') - \eta\tau''] d\tau'' \exp[-i\varphi_2(\tau') - \eta\tau$
$t - t')$, $\varphi_1 = (\vec{k} - \vec{K}') \cdot (\vec{r} - \vec{r}') - (\omega - \Omega')(t$
$_L(\vec{k}', \omega') \exp[-i\varphi(\tau') - \eta\tau'$
$-\vec{k}', \Omega - \omega') \exp[-i$
$+ \frac{e}{m} \int_0^\infty \delta\vec{E}_H(\vec{K},$
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$= \frac{e}{m} \int_0^\infty \vec{E}_H($
$e \int^\infty \delta\vec{E}_L$